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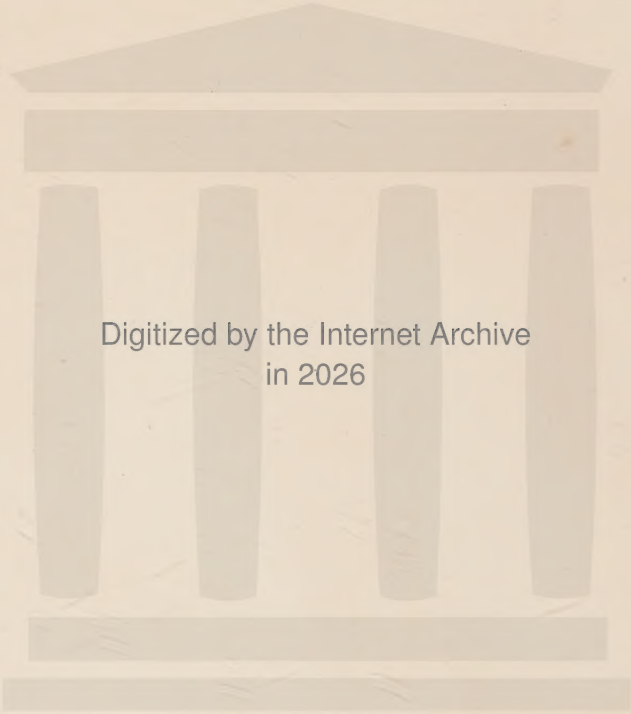

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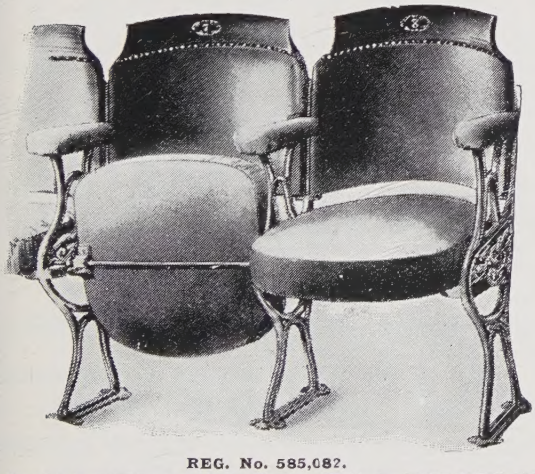

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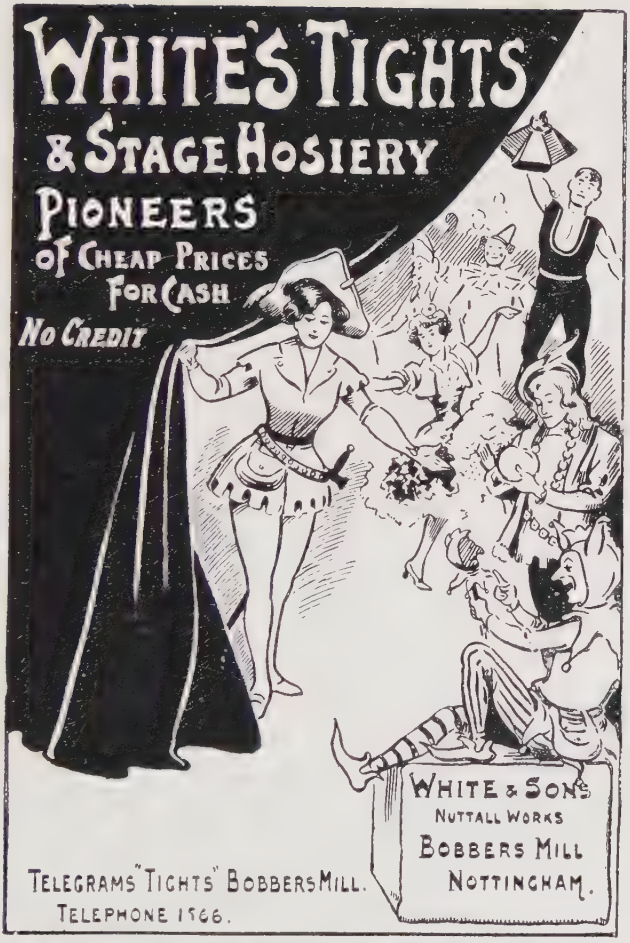

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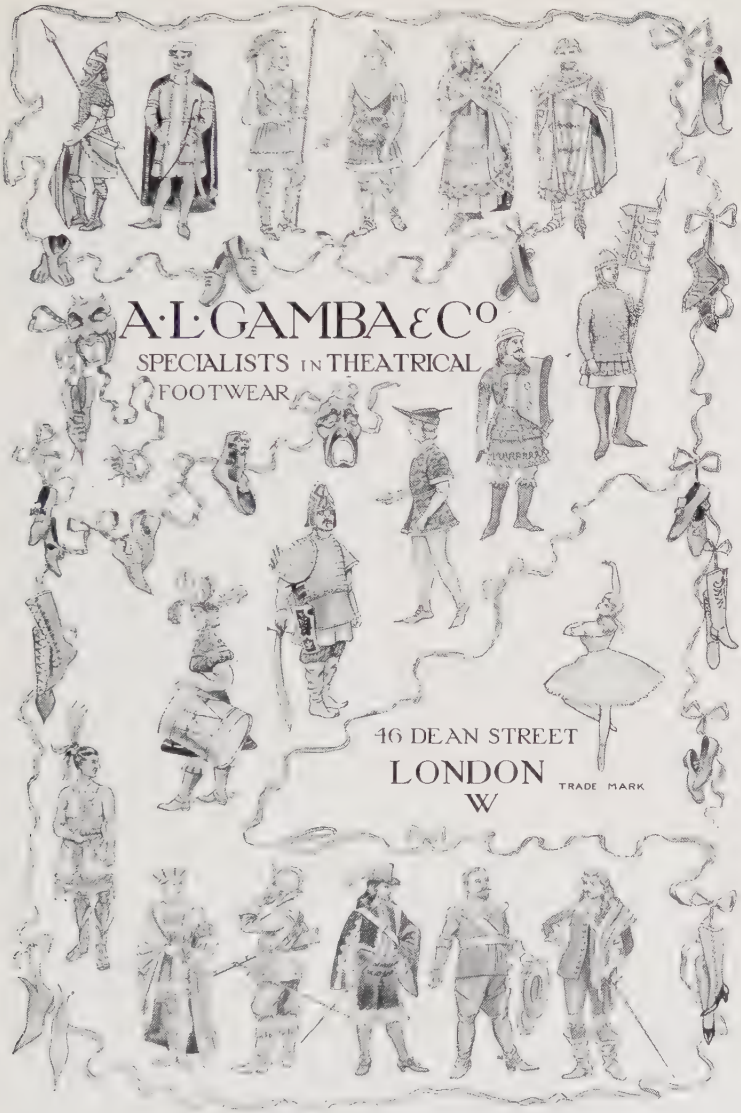

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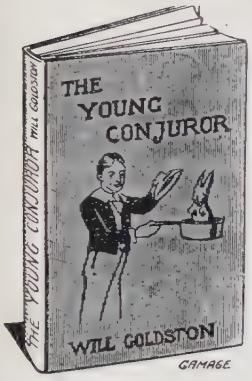

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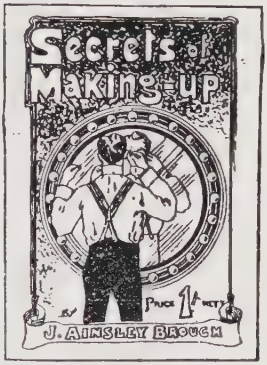

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1912

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DRAMA OF THE YEAR.

BY E. A. BAUGHAN.

AN analysis of the dramatic productions of 1911 does not make for optimistic reflections. It has been a barren year. Above all, it has been barren in serious plays. Indeed, it would not be unfair to make the deduction that London no longer cares for serious plays, if we except Shakespearean revivals. Here is a meagre list, for instance, of the plays of serious interest which have been successful during the year. Haddon Chambers' "Passers-by" (a comedy in style, but dealing with life seriously in its essence), Hemmerde and Neilson's "A Butterfly on the Wheel" (successful only because of its sensational Divorce Court scene), Edward Knoblauch's "Kismet" (mainly a question of pageantry), "The Marionettes" (an artificial play, distinguished by its excellent acting and by the re-appearance of Sir John Hare), and, as far as one can foresee at the time of writing, the adaptation of Mr. Robert Hichens' "Bella Donna." Not much comfort is to be deduced from that list by those who admire serious drama. The comparatively successful plays do not enlarge the list to any great extent. Mr. Zangwill's "The War God" was of considerable interest, and I will deal with it later in this article, and Mr. Laurence Irving's adaptation of Pierre Wolff and Gaston Leroux's "Le Lys," if artificial and theatrical in many respects, had at any rate a strong human basis, the tyranny of a parent who brings unhappiness and even disaster to his children through his selfishness. Mr. Jerome K. Jerome's "The Master of Mr. Chilvers" was a crude suffragette tract; Mr. H. A. Jones's "The Ogre" was, unfortunately, a failure, and dealt with a serious aspect of modern life in a frivolous spirit; and Hemmerde and Neilson's "The Crucible" was nothing but an ordinary melodrama.

Are Serious Plays Wanted?

For the moment I leave out of count the revivals of "Macbeth" by Sir Herbert Tree and the Shakespearean Festival at His Majesty's; the production of "Romeo and Juliet" at the New Theatre, in which Miss Neilson-Terry showed considerable promise, and the performances of "The Merry Wives of Windsor" by Mr. Oscar Asche's company at the Garrick, as well as the Shakespearean performances at the Coronet Theatre. Shakespeare is, indeed, the only serious dramatist who can be sure of a public, and in his case the stage manager and scenic artist deserve much credit for preserving the dramatist's fame as a theatrical evergreen. In looking through the doings of the year one is compelled to ask: "Are serious plays wanted?" Of one thing I think we may be certain: the public is tired of sex-dramas and of the eternal triangle of wife, husband, and the other man. Decorate this triangle how you will; weave on it the flowers of romance and the intricate patterns of intrigue, and the triangle remains the same. Then the tendency play in the hands of dramatists who are not poets is a very dull affair, and reflects life in a warped and distorting mirror. Moreover, there is a deeper reason why the ordinary serious play no longer appeals to the public.

The whole moral outlook of the public has changed. Except in the far-off wilds of ultimate suburbia human actions are no longer judged according to the rules of old-fashioned conventionalism. The agonies of the young girl who has been deserted by a villain have long since ceased to appeal to us. Most of us secretly agree with John Tanner's rhetorical defence of the supposititious "fall" of Violet Robinson. In a sense our morality has developed into a higher state. We do not judge people so much by their actions as by their motives and character. The deserted girl in black and a snowstorm is, of course, an extreme instance, for

she had disappeared from polite melodrama many years ago, but I use her as a symbol of the unreal tragedy which no longer impresses the public. The loss of this engaging figure has placed our dramatists in a quandary, and they have not yet found the solution of it. Until life becomes perfect there always must be the material in it for dramatic clash, and it always must afford the spectacle of the abnormal and inappropriateness which are the inspiration of comedy. In a perfect world there would be no warfare and no drama; there would be no divergence from the normal to hold up to satire and ridicule. The bigger men of to-day are attempting to get away from all questions of sex, which are now seen to be more a proper subject for the physiologist and psychologist than for the dramatist, but the affairs of the world from which drama can be made are difficult to handle if an ordinary theatre public is to be interested.

Moreover, we must admit that modern life, with its wonderful scientific aids to existence, is no longer a dull affair in itself, and serious drama is no longer required as a stimulant. More and more we are looking to the theatre as a means of entertainment. One section of the public may care for nothing but heart-easing plays, agreeing with Keats's definition of the function of the poet. Another section may welcome comedies which touch on serious aspects of life with lightness, wit, and nimble intelligence. The ideals of the two classes are the same, however. Drama to both is an entertainment, and this "entertainment" includes the sensation of melodrama, whether it be the elaborate crudeness of "The Hope" or the realistic picture of torture under cross-examination of "A Butterfly on the Wheel."

The Play of the Future.

Even Shakespeare is not exempt from the modern distaste for mere horror in drama. For instance, his "Macbeth," powerful and moving as it is, was not the most popular of Sir Herbert Tree's Shakespearean revivals; whereas the pageantry and humour of "Henry VIII." made it one of the most obstinate of successes. I do not pretend to take the stand that tragedy in drama is dead, or that henceforth comedy shall smile her bitter smile as queen of the stage, but I am sure that the tragedy of the future must be more to the life—tears shall be mingled with smiles, and instead of the cowardice of despair there shall be the courage of humour. Above all, in these days, there must be fantasy, imagination, and strangeness. What message had Bernard Shaw to give the world but this? He has the fantasy and the strangeness. He touches on serious things with nimbleness and wit. His "Fanny's First Play," which has run for many nights and is still running, has been one of the triumphs of the season, in spite of the prologue which deals with critics and criticism, subjects to which the public is profoundly indifferent; and Mr. Robert Loraine has found that "Man and Superman" has converted the Criterion into a little gold mine. These plays are typical of the farces of the future, which will deal more with intellectual than with physical absurdities. But Bernard Shaw, if he has fantasy and strangeness, has not imagination enough to grasp the strong feelings behind human actions. Those feelings have not changed much in all these centuries of civilisation. We still feel that we could kill, but we refrain; we can love passionately enough to lose the world for love, but we don't. The feelings have not changed, but our way of looking at them has. The very restraints of civilisation, both spiritual and material, really emphasise the dramatic clash of existence, but this clash demands an expression very different from old-fashioned tragedy, and I mean old-fashioned in a comprehensive sense, so that even Pinero's "Notorious Mrs. Ebbsmith" would be included in the category.

The Reign of Comedy.

And so we find that the successes of the year have been more in comedy than in tragedy, and in a form of picturesque romanticism which is difficult to class under either heading. I refer to "The Miracle" and the excerpt from "Sumurûn," both wordless plays, and to the phenomenal success of "Kismet," to say nothing of the rage for Russian ballets at Covent Garden. Of this new aspect of dramatic taste, and of "romanticism" in general, I will deal after considering the successes of ordinary comedy. Picturesque romanticism is a curious aspect of the modern stage which has some significance. As to legitimate comedy, we still await the coming of a new Molière and a new Congreve. But the ground is being cleared for the arrival of the dramatist who shall show genius for comedy. Year by year our comedies are becoming more subtle, and are the medium through

MISS LILLAH McCARTHY

Under whose management "Fanny's First Play" and other pieces were produced at the Little Theatre. With the new year Miss McCarthy transferred her energies to the Kingsway.

which our life is being most vividly portrayed. Mr. Bernard Shaw himself has captured something of Molière's spirit, as, indeed, he has been largely influenced by the great Frenchman's methods, but G.B.S. lacks the tolerant kindliness of Molière. The creator of Roebuck in "Man and Superman" could never have evolved M. Jourdain. Nevertheless, Bernard Shaw has the true comedy spirit in him, and possibly in his last "period" his talent will be concentrated entirely on comedy. Sir A. W. Pinero, on the other hand, has lost the sureness of touch which made his early farces so delightful. "Preserving Mr. Panmure" ran for close on three months at the Comedy Theatre, but it cannot be called an artistic success. The drawing of upper-middle-class life of the Philistine type was as brilliant as the picture of the Ridgeley family in "His House in Order," but there was something extremely unpleasant in the character of Mr. Panmure himself. The tone of the comedy was bitter and sinister, and it lacked something of the architectural solidity which generally characterises Pinero's plays. The comedy was as finely acted as it well could be, but it was possible to imagine less emphasis on the unpleasant features of the sensual hypocrite, Mr. Panmure. Pinero's work suffered from lacking a central idea for satirical treatment. There are Mr. Panmures in the world, but they are rare, and we felt that there was no real need to put one of them in the stocks for the whole evening. A successful comedy must deal with characters that are general, and not with grotesque exceptions.

Mr. Alfred Sutro's "The Perplexed Husband" was more in the true comedy spirit, for its characters, although rather conventional and theatrical, are to be met any day in our modern world of sham culture and sham ideals. Moreover, the piece contained one finely conceived character—that of Clarence Woodehouse, a philosophic hedonist who becomes entangled in the effects of his own preaching. Then, again, Mr. Besier's "Lady Patricia," although a little thin in its main idea, and to some extent a trifle old-fashioned in its satire of preciosity (so rapidly do fads change), was a real comedy of delicate wit, ingenious intrigue, and clever observation. Our players are best in comedy and least good in romantic tragedy, and in "Lady Patricia," as in "Preserving Mr. Panmure" and "The Perplexed Husband," there was some acting of which our stage may well be proud. Of the success of Mr. Bernard Shaw's "Fanny's First Play" I have already written. Although it is not, perhaps, "Bernard Shaw at his best," it is a very amusing entertainment, and is thoroughly well acted by Miss Lillah MacCarthy and her company. Mr. Shaw stands almost alone among the older dramatists in having achieved success with a new play during the past year. Mr. H. A. Jones, with "The Ogre," was not as successful as Sir Arthur Pinero with "Preserving Mr. Panmure." "The Ogre" fell between two stools. The first act foreshadowed a play on the heartlessness of the modern woman who spends her husband's money without knowing or caring to know how he makes it, or if he can afford to spend so much. I imagine that the play may have been originally intended for America, where this first act would have had a more general meaning than in this country. But Mr. Jones did not carry out the idea. The second and third acts are mere farce, and of an old-fashioned kind. Mr Louis N. Parker was no more successful with his "Pomander Walk," in spite of the fact that as the peppery old Admiral Mr. Cyril Maude had a good part. "Pomander Walk" is like a coarse modern imitation of an eighteenth century colour print. It was meant to give us an amusing glimpse of the days of coaches and lavender-scented linen, but this was mainly done by the stage setting and not by the dialogue or characterisation. To be successful in this pseudo-antique style the fastidious touch of a Robert Louis Stevenson is required. Mr. Parker is a clever playwright, but he is not a Stevenson. In America "Pomander Walk" was immensely successful, mainly, I presume, because it dealt with antique life in England. Mr. Somerset Maugham, although not one of our older playwrights, must also be classed among those authors who have missed their mark in 1911. Although his "Loaves and Fishes" was not a success, I am not among those who consider it his weakest comedy. As a matter of fact, I think it has more "try" in it than many of the pieces from his pen which have been so popular, but the characterisation of the worldly parson in his career towards a bishopric is not drawn with sufficient subtlety.

In considering the comedies of the past year, I think that first place must be given to "Fanny's First Play" and "Bunty Pulls the Strings." The success of Mr. Moffat's little piece has been phenomenal. Originally produced at the Playhouse at a trial matinée, it was immediately transferred to the Haymarket, and has run right through one of the hottest summers on record, and is still

running. That this simple, genial, and amusing satire of Scotch character and life has been so successful at a theatre in the heart of the West End should teach our managers that fresh and original work will always find an audience. "Bunty Pulls the Strings" owes very little of its success to its Scotch character, but much to the clever company of Scotch players who have appeared in the piece. But the play, if a trifle crude and scrappy, is clever as a play. There is really no boom in Scotch plays, and Miss Laurence Therval's "Christina," also given a trial matinée by Mr. Cyril Maude at the Playhouse, was not in any way a rival to Mr. Moffat's play. Next to "Bunty Pulls the Strings," "Fanny's First Play," and "The Perplexed Husband" comes Mr. Arnold Bennett's "The Honeymoon," a pleasant, clever, and fresh little comedy with which Miss Marie Tempest opened her season at the Royalty Theatre in October. In quite a different style the American farce "Baby Mine" has been one of the chief successes of the year, but it may be noted that Miss Mayo's piece is a tendency-farce, and satirises the modern American woman's distaste of motherhood. The satire does not apply quite so much to this country, but still it does apply sufficiently to give "Baby Mine" a satirical meaning apart from its clever intrigue.

It is a curious fact, and one on which we may pride ourselves, that the most brilliant comedies and farces of the year have been from the pens of British and English-speaking authors. There have also been some comparative failures, of course; for instance, Mr. Keble Howard's "The Girl Who Could Not Lie," Mr. E. Temple Thurston's "Sally Bishop," Mr. Maurice Baring's "The Green Elephant," and Mr. Charles McEvoy's "All That Matters"—although the last had a certain freshness of outlook and unconventionality of treatment. In general, however, the most successful comedies and farces have been from British pens. "The Glad Eye," an adaptation from the French by José G. Levey, is the one exception. It has been the only piece of foreign origin which has been wonderfully popular. "Dad," "Decorating Clementine," "The Great Name," "The Uninvited Guest," "Playing with Fire," "The Concert," and "Is Matrimony a Failure?" have had varying success, and no doubt most of these plays have answered all the requirements made of them, but none has had the unquestionable triumph of "Fanny's First Play," "Bunty Pulls the Strings," or "The Perplexed Husband." Our dramatists are attempting to open up new roads, whereas the French and Germans are content with the old. An exception must be made of "Le Mariage de Mlle. Beulemans," a delighttul comedy of Belgian middle-class life, which was played at the Globe for a couple of weeks in September by a Belgian company.

The Poverty of Serious Plays.

At the beginning of this article I glanced at the serious plays produced during the year, and if I have dismissed them briefly it is because comedy has been so much more important, and I think it is likely to be as the years roll on. Indeed, the old-fashioned distinction between tragedy and comedy is gradually ceasing to exist, and drama will become a more faithful reflection of life in being an amalgam of both. Such serious plays as have been successful during the year have been polite melodramas or what may be called comedy-melodramas. Gladys Unger's adaptation of Pierre Wolff's "The Marionettes" is an instance of this. It begins with a problem, or, rather, a very interesting situation of serious import, and then tails off into theatrical comedy—a woman, naturally staid, who plays the coquette to attract an indifferent husband (a situation as old as Notre Dame). Mr. A. E. W. Mason's "The Witness for the Defence" had a fine first act, well conceived as to atmosphere and based on simple and yet telling motives. It became, as the play went on, merely an unnatural drama of intrigue, leaving the solution of the problem of the first act to an insignificant scene at the end. Mr. Hichens's "Bella Donna" is just melodrama, with a splendid part for Mrs. Patrick Campbell. When I use the word "melodrama" it is in no sense a reproach, for melodrama is a good, healthy thing, appealing to the average healthy human being's love of the sensational, but it is a sensationalism entirely within the terms of the theatre, and is an end in itself. A serious play of artistic aims would not make that sensationalism an end in itself. "A Butterfly on the Wheel," by Messrs. Hemmerde and Neilson, had a kind of thesis—the brutality, injustice, and inhumanity of cross-examination as it is conducted by the bullying type of counsel; but there was only one scene which carried this out, and one scene does not make a play. In many ways the most interesting serious drama

MISS MARIE TEMPEST

Who, during the year 1911, went into management at the Royalty, where she produced "The Honeymoon," by Arnold Bennett.

of the year was Mr. Laurence Irving's adaptation of Pierre Wolff and Garton Leroux's "Le Lys," but this problem of the tyranny of a selfish parent was not expressed in terms which appeal to a British audience. The tyranny exists here as in France, but not in the same way.

Mr. William Morpeth's "Above Suspicion," an adaptation of Sardou's "Ferréol," produced at the Haymarket; Mr. Walter Frith's "Margaret Catchpole," a broad sheet melodrama, at the Duke of York's; and Mr. Boyle Lawrence and Mr. F. Mouillot's "Popinjay" at the New Theatre, had moderate runs. "A Fool There Was," founded by Porter Emerson Browne on Kipling's "The Vampire," was a failure, and deserved to be. The romantic costume drama has not been very successful. Henry Hamilton and Rafael Sabatini's "Bandelys the Magnificent" did not repeat at the Globe the success it had already won in the provinces; nor had Leon M. Lion and Malcolm Cherry's "Mr. Jarvis" any lasting vogue at Wyndham's. The public at one time seemed all in favour of these romantic costume plays, but they must be good of their kind. "The Scarlet Pimpernel" has been again revived, and on the last day of the year "Sweet Nell of Old Drury" was mounted again with every sign of prosperity. This craving for romantic picturesque plays will always exist, but it shows itself in different ways at different times. The popularity of Shakespeare is one of its manifestations, for it is absurd to suppose that the large audiences which flock to His Majesty's are mainly attracted by the dramatic intensity and nobility of Shakespeare's work. Without stage show Shakespeare would not be so popular. Sir Herbert Tree has a wonderful record for the year in the production of Shakespeare. "Macbeth" was his new revival, and very elaborate it was in scenery and magic-effects.

At the New Theatre "Romeo and Juliet" was mounted for the sake of Miss Neilson-Terry as Juliet. The play was produced with considerable taste, and an attempt was made to realise the violence of the period, with its strong hates and equally strong loves. Miss Terry herself showed considerable advance in her talent, but she has still a great deal to learn if only her public admirers will allow her to learn it. Mr. Oscar Asche and his company gave a revival of "The Merry Wives of Windsor" at the Garrick, but its only distinguished feature was that the action of the play was set in the winter. This did not heighten the merriness of the play.

If we are not given serious plays of moment on the ordinary stage we expect that our numerous dramatic societies will make good the deficiency, but even in this respect 1911 has been disappointing. The Stage Society has produced nothing to equal John Masefield's "Pompey the Great" of the previous year. Prof. G. Lowes Dickenson's "Business" proved to be the work of a clever man, who had evidently studied his subject; but the subject never quite crystallised into drama. Among the other plays produced were Mr. George Moore's "Esther Waters," which now seems old-fashioned and crude, and "The Passing of Talma," a translation from the German by Mr. H. A. Hertz. This little play is practically a virtuoso piece for one actor, and it enabled Mr. Henry Ainley to show that he has the makings of a great emotional actor. The Oncomers and the Play Actors have produced nothing of much note, with the exception of Isabel Hearne's "Queen Herzeleid." The Pioneers had the courage to produce Mr. Laurence Housman's "Pains and Penalties," the Queen Caroline drama which had been banned by the Censor. It is a scrappy play, and not particularly impressive in characterisation or dialogue, and I must say that while the Censor is a servant of the Lord Chamberlain there was every reason for refusing to license a play which holds up a a member of the present dynasty to contempt. Better work has been done at the Little Theatre and the Court by Miss Lillah McCarthy than by any of the independent, non-commercial stage societies. Miss McCarthy's record is remarkable. At the Court in January she produced John Masefield's translation of H. Weiss Jennssen's "The Witch," a very powerful and very interesting play, and she revived "Nan." At the Little Theatre she has given us a revival of "Just to Get Married," the "Anatol" sequence of dialogues (after three of them had been played at the Palace by Mr. Granville Barker), Ibsen's "The Master Builder," and "Fanny's First Play," besides matinées of Meredith's "The Sentimentalists," Barrie's "Twelve Pound Look," and Granville Barker's "Rococo." It is to be hoped that Miss McCarthy's tenancy of the Kingsway will yield as good results. For one of the interesting plays of the year we have to thank Sir Herbert Tree, and not any of the stage societies. Mr. Zangwill's "The War God" is interesting, whatever else one may say of it. Its fault is in the one-sided drawing of

Bismarck as a kind of modern war demon. The issues which make for war are but partially sketched in this play, and the character of the chief protagonist is so wavering that Mr. Zangwill himself has had to explain it at considerable length in the Press. The use of blank verse in a modern play is not as new as the author of "The War God" seemed to think. At any rate, it is not new in France. But this artistic question received no solution from Mr. Zangwill because his verse was poor in quality. Still, "The War God" was interesting, mainly because the spirit of sincerity breathes through it.

Plays of Mystery and Picturesqueness.

Although this year has not given us any serious plays of great moment, it has been remarkable for a curious manifestation of a new spirit, to which I have already referred. It is the spirit of fantasy. "The Golden Land of Fairy Tales" and "Where the Rainbow Ends" owe something, no doubt, to the success of "Peter Pan" and "The Blue Bird." That does not belittle their character, however, as manifestations of the new spirit of fantasy and poetry which is making itself felt on our stage. At the Haymarket we had Lord Dunsany's "The Gods of the Mountain," an impressive little allegory; and at Manchester (if I may look outside London for once) there was John Galsworthy's "The Little Dream," a play of genuine poetic feeling. In addition one must not forget the success of the wordless "Sumurûn" at the Coliseum and the colossal production of "The Miracle" at Olympia. Both these productions appeal to a love of mystery and picturesqueness, and their popularity may be taken as a kind of protest against the grey flippancy of modern comedies and modern life. Dancing hardly comes within the province of my survey, but the success of the Russian ballet at Covent Garden is germane to the contention that the public now desires romance and poetry—in a word, strangeness on the stage. These Russian ballets are as much plays as "Sumurûn" and "The Miracle." Even on the ordinary stage the successes of the year have been made by "Bunty Pulls the Strings," "Lady Patricia," "Fanny's First Play," and "Kismet" (which is at once a "Sumurûn" and a drama), and all these plays are fantastic and strange.

No doubt the vogue of musical comedy, as of the Shakespearean revivals at His Majesty's, is due to the same need on the part of the public for something out of the commonplace. Sir Herbert Tree has gauged this taste by producing a new and satirical version of Offenbach's "Orphée aux Enfers." Even on the ordinary musical comedy stage there are signs of this new spirit. "The Mousmé," following "The Arcadians," is a sign of the times. But it will not do to labour that point too much, for the Gaiety "Peggy" was just an ordinary Gaiety piece, and Gladys Unger's new version of "Die Fledermaus" has nothing strange about it. On the other hand, "A Waltz Dream" (revived in January), "The Count of Luxembourg," produced in May at Daly's, and the continued run throughout the year of "The Chocolate Soldier" are evidence that the public is looking to musical comedy for the satisfaction of some of its love of romance and strangeness. (By the way, the year has been noticeable for a number of musical comedy failures—"Baron Trenck," "Bonita," "The Spring Maid," and "The Love Mills.") If, therefore, the year has not been remarkable for any serious drama of more than common merit, there have been signs of a change in the spirit of the public which may lead to new and interesting developments, and of one thing a survey of the year's productions has made me very sure: no manager can afford to have fixed ideas of what the public will appreciate. "Kismet" was long under the consideration of an eminent actor-manager, who in the end returned the play as unsuitable; "Bunty Pulls the Strings" owes its production to Mr. Cyril Maude, who had the courage to give it a trial matinée; "Fanny's First Play" would have been produced nowhere but for the Little Theatre—yet these pieces have been the great successes of the year. The lesson to be deduced from this is simply that there is a public for anything fresh, strange, and fantastic.

Lydia Yavorska

Who, during the year 1911, has been in management at the Kingsway, where she produced Maxim Gorky's "The Lower Depths," and other plays.

SIR HERBERT TREE.

MISS VIOLET VANBRUGH and SIR HERBERT TREE.

[*Mirror*

"MACBETH" AT HIS MAJESTY'S.

PLAYS OF THE YEAR.

"KISMET" AT THE GARRICK.

The Suk (Bazaar Street) of the Tailors.

Mr. Ian Penny, Mr. Oscar Asche.

[*Foulsham & Banfie'd*

The Hammam of Mansur's Palace.

Miss Lily Brayton and Mrs. Saba Raleigh.

[*Foulsham & Banfield*

"THE COUNT OF LUXEMBOURG" AT DALY'S.

MR. BERTRAM WALLIS and MISS LILY ELSIE.

"THE PERPLEXED HUSBAND" AT WYNDHAM'S.

[*Mirror*

"BUNTY PULLS THE STRINGS" AT THE HAYMARKET.

Miss Moffat, Mrs. Graham Moffat, and Mr. Graham Moffat.

[Foulsham & Banfield

"BETTER NOT ENQUIRE" AT THE PRINCE OF WALES'S.

Miss Vane Featherston, Miss Maude Lodge, Miss Helen Mooney, Mr. Charles Hawtrey, and Mr. J. H. Barnes

[*Foulsha Banfield*

"THE HOPE" AT DRURY LANE.

Miss Marie Tempest, Mr. Austin Melford, Mr. Lewis Ball, Miss Kitty D'Alroy, Mr. Cyril Clinton, Mr. Fred Grove, Miss Gwendolen Webb, and Mrr. Cyil Keightley.

"A BUTTERFLY ON THE WHEEL" AT THE GLOBE. [*Foulsham & Banfield*

Miss Beryl Faber. Mr. Norman McKinnel, Mr. Lewis Waller, Mr. Guy Standing, Miss Madge Titheradge.

[*Mirror*

"FANNY'S FIRST PLAY" AT THE LITTLE.

Mr. [illegible] Llewellyn, Mr. Arnold Lucy, Mr. H. K. Ayliff, Miss Lillah McCarthy, Mr. Raymond Lauzerte, Miss Dorothy Minto, Miss Cecily Hamilton, and Miss Kate Cutler.

[*Foulsham & Banfield*

"PASSERS BY" AT WYNDHAM'S.

Mr. Gayer Mackay, Mr. O. P. Heggie, Mr. George Shelton, Miss Irene Vanbrugh, and Mr. Gerald du Maurier.

MISS LILY ELSIE

In "*The Count of Luxembourg*."

From Sketch by R. G. Mathews

Reduced facsimile of an excellent poster, the work of DAVID ALLEN &

[*Foulsham & Banfield*

"THE GLAD EYE" AT THE GLOBE.

Miss Enid Sass, Miss Daisy Markham, Mr. Lawrence Grossmith, Mr. E. Dagnall, Mr. H. Marsh Allen, and Miss Alfred Lee.

[*Ellis & Walery*

"THE MARIONETTES" AT THE COMEDY.

Mr. Godfrey Tearle, Mr. Robert Hilton, Miss Maud Lohe, Miss Gwendoline Brogden, Mr. Rutlet Lumley, Mr. Charles Lowne, Miss Maud Hassal, Mr. Melder Worsley, and Miss Beatrice Beckla.

[*Foulsham & Banfield*

"PRESERVING MR. PANMURE" AT THE COMEDY.

Mr. Dawson Milward, Miss Iris Hawkins, Miss Dion Boucicault, Miss Marie Lohr, Mr. Arthur Playfair, Miss Kate Sergeantson, Miss Lilian Braithwaite, and Miss Marguerite Leslie.

[*Foulsham & Banfield*

"THE MOUSME" AT THE SHAFTESBURY.

Mr. George Hesketh, Mr. Dan Rolyat, Miss Ada Reeve, Mr. Harry Welchman, Miss Florence Smithson, Mr. George Edgar, Miss Gertie Gitana

[*Foulsham & Banfield*

"PEGGY" AT THE GAIETY.

Mr. Herbert Jarman, Miss [illegible] Mr. Robert Hale, Miss Phyllis Dare, Mr. Edmund Payne, Mr. George Grossmith, Jun., and Miss Gladys Guy,

[*Foulsham & Banfield*

"BABY MINE" AT THE CRITERION, AFTERWARDS AT THE VAUDEVILLE.

Foulsham & Banfield

"THE WITNESS FOR THE DEFENCE" AT THE ST. JAMES'S.

Mr. Alfred Bishop, Sir Gilbert Mr. Cecil Crofton Alexander, and Miss Ethel Irving.

[*Foulsham & Banfield*

"A WALTZ DREAM" (REVIVAL) AT DALY'S.

Mr. [illegible], Miss Norah Bayes, Mr. J. E. Morrison, Miss [illegible], Mr. Edmund Maurice, Miss Lily Elsie, and Mr. W. H. Rawlins.

[*Mirror*

"THE LILY" AT THE KINGSWAY, AFTERWARDS AT THE DUKE OF YORK'S.

Miss Mabel Hackney, Mr. Arthur Lewis, and Mr. Laurence Irving.

[*Foulsham & Banfield*

"ROMEO AND JULIET" AT THE NEW.

Miss Neilson Terry and Mr. Vernon Smith.

An Artistic Poster designed by Edmund Dulac.

By Permission of Sir Herbert Tree.

MUSIC OF THE YEAR.

BY B. W. FINDON.

THE one thing that will make memorable the otherwise somewhat discouraging year of 1911 in the domain of Music is the building and opening of the London Opera House in the Kingsway by Mr. Oscar Hammerstein. It is a stately and palatial building, but its future destiny it is difficult to foretell. One remembers the fine theatre built in 1890 by Mr. D'Oyly Carte in Shaftesbury Avenue and its ultimate fate, and the older of those among us have vivid recollections of the unfinished edifice on the Thames Embankment, which is now New Scotland Yard, and the optimistic professions of the late Colonel Mapleson, who was its promoter.

There is no doubt, however, that opera in London has been gaining ground within the past decade, and therefore so far as Mr. Hammerstein's venture is concerned we must "wait and see." Without question he has begun extremely well. His productions are remarkable for the excellence of the mise en scène, the youth, vitality, and vocal ability of the chorus, and the quality of the leading artists.

The new enterprise was formally opened on November 13 with "Quo Vadis?" the libretto founded on the well-known novel of that name, with music by Jean Nouguès. The production was more noteworthy for the splendour of its stage setting and the admirable ensemble than for the intrinsic quality of the music, which was mainly of the declamatory order, although there was a melodic quality in the final act which showed that the composer could write in a more tuneful strain when opportunity offered.

A quasi-novelty was introduced in Massenet's "Herodiade," which had been subject to considerable revision since it was first in this country at Covent Garden in 1904. Again the splendour of the stage setting and wonderful stage management excited the admiration of a crowded house, as did the fine singing of M. Renaud, and of Mesdames Cavalieri and D'Alvarez, the latter a dramatic mezzo soprano of exceptional talent, who was heard for the first time in England.

Among other revivals of old-time works was "William Tell," which had not been heard in London for many years. Debutants who have made striking personal successes include Mr. Orville Harrold and the youthful Miss Felicia Lyne, a light coprano with a brilliant voice which time will ripen if she does not overtax her powers in the present. All things considered, Mr. Hammerstein has started well—even beyond expectations.

The Grand season at Covent Garden had once again the honour of a Gala performance, and it is needless to say that with the many distinguished strangers in our midst, and the presence of the King and Queen in London for the greater part of the summer, the Covent Garden season lacked nothing in the way of influential support.

It offered a pleasing novelty in a one-act opera, "Susanna's Secret," by Signor Wolff; Massenet's "Thaïs," brought to this country after a lapse of seventeen years since its first production; and "La Fanciulla del West," but Puccini's work made no profound impression, and is not likely to eclipse in popularity either "La Bohême" or "Madame Butterfly."

Among the revivals there figured Delibes' "Lakmé," which had not been seen for twenty years, and Debussy's "Pelléas et Mélisande." The remainder of the season was made up of familiar works which were more restricted this year consequent on the engagement of the Russian Ballet from the State Opera Houses of St. Petersburg and Moscow, which proved one of the chief attractions and most distinguished features of the season. The success of the troupe was instantaneous, and their expressive pantomime in the various pieces they produced, and the wonderful grace of the principal dancers excited the admiration of all.

Among the principal and best known vocal artists were Mesdames Tetrazzini, Destinn, Edvina, and Kirkby Lunn.

Covent Garden was the scene also of a successful autumn season, when there were some excellent performances of Wagner's "Ring" under Herr Franz Schalk's direction—owing to the retirement of Dr. Richter—and once more the Russian Ballet figured as an attractive feature of the season.

Considerable interest was aroused by the production of Humperdinck's "Königskinder," a beautiful work which it may be remembered was produced in an abbreviated form some years ago by Mr. Martin Harvey at the Court Theatre under the title of "Children of the King."

Turning our attention to the concert world, I am afraid there was a considerable amount of heart-breaking disappointments among concert givers. It was thought that, as it was Coronation year, there would be an extraordinary influx of visitors, and consequently artists made haste to arrange their fixtures, in the hope of being extensively patronised. But, as we all know, owing to the effusions of the sensational newspapers and the rumoured extravagant demands of hotels and lodging-house keepers, the visitors were very slow in arriving, and, having witnessed the event of the year, they quickly took their departure. The great majority of the vocal and instrumental recitals were but poorly attended, and loss must have been considerable where profits only were sanguinely expected.

British music, as everyone knows, is the Cinderella of the Arts in the metropolis, and even the provinces in the past year have been more chary of their benefactions. It is to the provincial Festivals the native composer looks for some outlet of the creative work of his brain, but Norwich introduced no novelty whatever, and the Festival of the Three Choirs at Worcester only produced three short works—by Dr. Walford Davies, Dr. Vaughan Williams, and Professor Bantock respectively—which can scarcely rank beyond local interest.

It is to be feared that the time-honoured Triennial Festival is finding it difficult to contend with the distribution of musical forces in these days of rapid transit, when first-class London orchestras, under their distinguished heads, make yearly and profitable tours. It is quite probable that in the near future these Festivals will prove of little value as media for the exploitation of our composers' new works.

The two principal novelties heard in the Metropolis were Sir Edward Elgar's "Second Symphony" in E flat and Dr. Walford Davies's New Symphony in G (Op. 32). The former has for its motto a quotation from one of Shelley's love poems:—

"Rarely, rarely, comest thou,
Spirit of Delight."

And although the composer offers and suggests no 'programme," it is impossible not to recognise and appreciate the sweet influence of the lines and the beautiful manner in which he handles his subject. Although Dr. Davies's work is extremely clever and betrays the hand of the capable musician in every bar, it cannot be said that it is calculated to make any permanent impression on musical amateurs.

After some disappointment, owing to the illness of Sir Frederick Cowen—he is to be congratulated on the tardy but well-earned knighthood—his choral work, "The Veil," was heard at Queen's Hall, with the Festival Chorus which did it such ample justice when it was first produced at Cardiff, and the eulogiums that had been passed upon it on the occasion of the original performance were fully confirmed by its reception in London.

It would be too lengthy and unprofitable a task to follow in detail the proceedings of the numerous symphonic and choral societies and associations which go to make the Metropolis so interesting musically. The old ones are continuing their successful way, and the new ones are following worthily in their wake. It is a matter of interest to make note of the fact of the retirement of Mr. Francesco Berger from the honorary secretaryship of the centenarian Philharmonic Society, which he has worthily held for such a long period, and the appointment of Mr. William Wallace, a thoroughly accomplished musician. The Promenade Concerts at Queen's Hall continue their good work in the autumn months.

A London Musical Festival was held at Queen's Hall, but its popular support did not equal its artistic success. There was a series of "Festival of Empire" concerts at the Crystal Palace, each programme being representative of the country named for the occasion.

Chamber music has been fairly well represented, and several trio and quartet parties have discoursed sweet music, but not, it must be said, to abnormally large audiences. Among the solo instrumentalists who have established a great reputation is the 'cellist Pablo Casals; while old favourites such as Mme. Carreno and Fritz Kreisler, Pachmann, Mark Hambourg, Harold Bauer, Backhaus, Kubelik, and Mischa Elman have easily held their own. Mme. Albani, after having been consistently before the English public since 1872, gave her farewell concert at the Albert Hall.

In the lighter domain of music I have to chronicle such light operas as "Bonita," by Mr. Fraser Simpson, and that is the only native work which calls for mention. Lehar's "Count of Luxembourg" was produced at Daly's, and Leoncavallo conducted in person a condensed version of "Pagliacci" at the Hippodrome. There was a Christmas revival of Offenbach's "Orphée aux Enfers" at His Majesty's Theatre.

The year's obituary includes Signor Randegger and Herr Gustav Mahler.

The Royal Academy of Music moved to a new home in Marylebone Road.

SOME INTERESTING AUTOGRAPHS.

THE interesting autograph of the late Watts Phillips, the well-known dramatist, which we are able to reproduce in this year's issue of THE STAGE YEAR BOOK, is from the collection of Mr. J. E. Preston Muddock, otherwise known as "Dick Donovan," in whose possession it has been for many years. Apart from his literary abilities Watts Phillips had artistic talent, and the ingenious design by which his name is subscribed in the ink flowing from the capsized ink pot is testimony to his skill as an artist. The interest of the drawing is further enhanced by the signatures of Charles Reade, Dion Boucicault and his beautiful wife Agnes, whose charming impersonation of the "Colleen Bawn" drew all London. Watts Phillips was the author of numerous plays, amongst them the historical drama of "The Dead Heart," the original production

of which took place at the Adelphi in November, 1859. The theatre was then called the New Adelphi, as it had been rebuilt by Benjamin Webster in the preceding year on the site of the old house. The original Theatre was called the Sans Pareil, and was opened on the 27th of November, 1806, but in 1820 it was renamed the Adelphi; in 1860 the first performance of "The Colleen Bawn" took place, and had the unprecedented run (for those times) of more than 360 nights. Mr. Muddock informs us that it was some time during the run of this successful play that Watts Phillips made the clever little autographic sketch which we now have the pleasure of presenting to the notice of our readers.

A TRAGEDY OF THE WELL-MEANT.

BY MOSTYN T. PIGOTT.

THE Cabinet in council sat
And bullyragged the Chamberlain;
Their epithets came pitter-pat;
Their meaning was extremely plain.
They told him he must make some movement
Which folks would take as an improvement.

They pointed out how difficult
It was to govern with success
While he omitted to consult
The views of men like G. B. S.
The Drama, pushed beyond endurance,
Contained more pitfalls than Insurance.

There was a danger beyond doubt,
If he were not more statesmanlike,
That all the Drama would go out
Upon a most disastrous strike,
A blow of which the British nation
Could hardly bear the contemplation.

The Navy did not matter much;
The Army, too, could wait a bit;
The Stage, however, was of such
Enormous public benefit
That he was bound with expedition
To place it in a sound position.

They did not mince their words at all,
Nor did they chop their logic fine;
They simply said that they must fall,
And must assuredly resign,
If he could not contrive to calm a
Large section of the British Drama.

"Remember," they impressed on him,
"This may no longer be delayed;
The Drama's very lightest whim
Must be implicitly obeyed.
So put in instant execution
Your scheme for this great institution."

He could not fail to notice how
Determined was the Premier's mien;
The frown upon that noble brow
Was quite the darkest ever seen,
And so, intensely heavy hearted,
His Lordship gloomily departed.

He went away and brooded deep;
He took strange drugs to give him strength;
His nights were destitute of sleep;
His days seemed centuries in length.
And through his brain the thought kept leaping,
"The common weal is in my keeping."

His eye grew dim; his hair turned grey;
His gait much suffering evidenced;
Till on a certain fateful day
He suddenly experienced
An absolutely new sensation—
His Lordship had an inspiration!

"What, though," he cried, in sheer delight,
"The time, *pro tem.*, was out of joint,
'Tis I was born to set it right—
A Second Censor I'll appoint!
Why longer doubt, why further parley?
The problem's solved by Dear Old Charlie!"

Imagine what a crushing load
Was taken from that gentle soul!
With thrills of thankfulness he glowed.
His feelings almost past control.
The prospect of the Drama's gratitude
Illumed his being with beatitude.

Alas, how oft the plans of mice
And men contrive to gang agley!
How oft will happiness, like ice,
Incontinently melt away.
And we, though lofty our endeavour,
Discover we're worse off than ever!

The moment his pronouncement came
Men hooted at the bland decree;
Where they'd till then hurled one harsh name
They now hurled two and even three.
They seemed to be by fury blinded—
Especially the serious-minded.

Derision's harassing guffaw
With indignation's roar was blent;
Denunciation poured from Shaw,
And Barker bayed his discontent.
His Lordship, sundry worthies stated,
Should be at once decapitated.

Acres of acrimonious prose,
And furlongs of envenomed verse,
Were used by doubly-angered foes
To emphasise their dreadful curse,
Until one night he fled aboard-ship,
And none knows where is now His Lordship.

The moral of this tale is far
From difficult, as you'll admit:
A thing which is unpopular
Is not improved by doubling it.
And nothing than a sow's ear worse is
For manufacturing silken purses.

BOOKS OF THE YEAR.

BY L. H. JACOBSEN.

IN 1911, as in 1910, the book-world was disorganised, to a certain extent, by the bitter and acrimoniously waged political controversies of the time, and by the absorbing interest taken in solemn ceremonies incidental to the dynastic succession. During the spring and the early part of the summer the attention of the nation seemed to be focussed upon the Coronation, with its stately and august rites, led up to feverishly by hurried and, in some cases, belated preparations. Hence, for several months, but few books of importance were published, though again, as in the preceding year, the balance was partially redressed by the number of notable works issued during the autumn season. Once more, too, the fields of biography and memoirs, and of critical books, proved to be the most fertile and fruitful.

Biography and Memoirs.

Under this heading many interesting and stimulating volumes of great pith and moment have appeared. The list of these may be headed with the autobiographical reminiscences of Mrs. Charles Calvert, entitled "Sixty-eight Years on the Stage." In this the veteran and versatile actress, whose sons are worthily upholding the banner raised aloft in the old Manchester days by her and by the late Charles Calvert, had much to say both of the spacious past and of the present in which she has played a fairly active part. Her remarks about the diverse changes that have taken place since, as a child of seven, she first toddled on to the stage might with advantage have been amplified. A great storehouse of anecdotes, reaching back to Early Victorian days, is formed by "My Life's Pilgrimage," from the pen of the revered Thomas Catling. During his fifty years' association with *Lloyd's* the recently retired editor of that paper had mixed freely with theatrical people, and had been present at many memorable first nights. Specially interesting may be thought the section of the work styled "Theatres and the Press." A singer who has just taken her professional farewell of the concert platform—for she had been a stranger to the operatic boards for a good many years—is that gifted and esteemed Canadian prima donna Emma Albani, whose own share in the putting together of her fascinatingly frank volume, entitled "Forty Years of Song," might have received more effective co-operation from her assistant in the necessary work of preparing the book for the press. Albani's advice to singers and performers in general, that they should live steeped in an atmosphere of art, strikes a note the importance of which cannot be emphasised too clearly. A Grand Old Man indeed was Frederick James Furnivall, in whose honour has been composed a commemorative volume to which contributed alike his fellow-workers and those who had been inspired by his invigorating influence. A staunch friend and a sturdy fighter, Furnivall has his varied spheres of interest, notably those connected with the New Shakespere Society and other literary societies, faithfully shown in a little book that ought to be treasured on the shelves of every scholar. One's old friend "Jimmy Glover," who rejoices also in the appellation of "Master of Music at Drury Lane Theatre," may be congratulated on having written one of the raciest and brightest anecdotic books of the year. Most of the many facets of modern life are reflected in the mirror held up to nature in "Jimmy Glover, His Book," in the pages of which actors, musicians, journalists, politicians, and men of the world will all find points of interest or matter for entertainment. Under the heading of "More Rutland Barrington" the popular ex-Savoyard gave another instalment of stories of his theatrical experiences and of more or less caustic comments on professional matters. One feels doubtful how to class Wagner's copious and minutely detailed memoirs lately published in a translation; but, seeing that

DAVID ALLEN & SONS, LTD. CHROMOTYPE.

MISS GERTIE MILLAR

In "*The Quaker Girl.*"

From Sketch by R. G. Mathews.

Reduced facsimile of a striking poster, the work of DAVID ALLEN & SONS, Ltd

the work stopped in 1864 right in the middle of the Bayreuth Master's public career, and that hence his later Music-Dramas are hardly discussed at all, the book, with its strong human interest, may be placed under the category of biography rather than of music. As it stands, Wagner's "My Life," though it has been thought disappointing in some quarters, may be deemed a notable contribution to one's knowledge of German artistic doings in the last century. Wagner's "Family Letters" might also be mentioned.

Criticism and Scholarship.

First to be mentioned under this head is the superb Shakespeare Bibliography (a labour of love of twenty-two years), compiled and issued by William Jaggard, the bearer of a famous name, inasmuch as an earlier William Jaggard was one of the printers of the First Folio. Mr. Jaggard describes his work succinctly as "A Dictionary of Every Known Issue of the Writings of the National Poet, and of Recorded Opinion Thereon in the English Language." This gives but the barest idea of the gigantic enterprise undertaken and accomplished so successfully by this Shakespearean enthusiast. An admirable piece of Anglo-French criticism was the work on David Garrick and his French Friends, written by F. A. Hedgcock, Reader in English at the Sorbonne. Originally written in French, this scholarly treatise, which throws new light on some portions of Garrick's career, is now, it is understood, about to be published in English dress. One hardly knows how far to take seriously some of the opinions expressed in his "Memoirs of a Manager," by Daniel Frohman, brother of Mr. Charles Frohman. Mr. Frohman had a good many interesting things to say about Sardou and Boucicault, but his chapter on "Shakespeare at the First Rehearsal of 'Hamlet,'" and his calling him "the Boucicault of his day," are almost too funny for words. The book is written absolutely from an American manager's point of view. There was a good deal of debatable matter, as well as an abundance of shrewd common sense, in a handy little book, "The Dramatic Author's Companion," by A Theatrical Manager's Reader, to which Mr. Arthur Bourchier contributed an Introduction, short and to the point. That brilliant writer for the "Manchester Guardian," C. E. Montague, author of that subtle study of a journalistic mercenary, "A Hind Let Loose," reprinted many of his critical articles in book form under the title of "Dramatic Values." Obviously written in sympathy with the exponents of the Advanced School of Drama, Mr. Montague's book might in this respect be bracketed with Mr. E. F. Spence's "Westminster Gazette" collection, which was noticed last year. That Trans-Atlantic scholars appreciate the older playwrights as well as, if not better than, their fellow-workers on this side was shown once again by the volume of selected plays from "The Chief Elizabethan Dramatists, excluding Shakespeare," admirably edited by William Allan Neilson, Professor of English at Harvard University. A feature of this was the endeavour to ensure textual accuracy in the thirty plays reprinted by means of "a first hand collation of a number of the original Quartos." Mr. J. A. Bleackley, a well-known mimic, wrote a thoughtful little book mainly on his particular branch of the art. In "Judgments in Vacation," Judge Parry displayed the keenness and shrewdness of apprehension by which his utterances on the Bench have been characterised, the practitioners of the Literary Drama being herein told some home truths. One of the most trenchant and outspoken of German journalists, Maximilian Harden, did some admirable work in dramatic and art criticism in the volume of essays entitled "Word Portraits" in the translation executed so ably by Julius Gabe. More searching analyses of some of Ibsen's plays have seldom been read. A delightful booklet in the author's well-known sympathetic and picturesque style was "The Story of Pierrot," by S. R. Littlewood, which served as the opening volume of a promising new series. Finally, in his characteristically illustrated collection of essays and articles "On the Art of the Theatre," Mr. Gordon Craig set forth once more his well-known views, regarded by so many as heterodox, on the matters of theatrical management and stage "production." Designedly controversial though this work of Ellen Terry's earnest and enthusiastic son is, it contains much food for thought, and students may well ponder over its debatable matter, besides deriving new ideas of scenic art from the many curious and original illustrations that Mr. Gordon Craig had prepared. One of the Stage Society young men, Ashley Dukes, whose "Civil War" and a smaller piece of less account were brought out by that Society during the year, published a book on "Modern Dramatists," which, for some reason, did not come before one for particular notice; and there was also Cayley's volume on "Plays of our Forefathers." John Masefield combined succinct narrative with

acute criticism in a handy little monograph on Shakespeare; and the Oxford Shakespeare Glossary, by C. T. Spions, should also be noted.

Music and Dancing.

Those students and lovers of music who may not be able to afford the New "Grove" might derive abundant instruction and information from "Stokes's Cyclopædia of Music and Musicians," compiled and written by L. J. de Bekker. The work is full of excellent new features, and may be recommended as a capital book of reference. For the recent performances of "The Magic Flute" in English at Cambridge a new translation and an erudite monograph on the sources of Mozart's opera were prepared by Edward J. Dent, who hopes to follow them up with a more elaborate work on the operatic writings of the composer in question. Passing mention may be made of a slender volume, "Music-Drama of the Future," written in collaboration by Rutland Boughton and Reginald R. Buckley, the latter of whom also took part in a book on "The Shakespeare Revival and the Stratford-upon-Avon Movement." There were some useful hints on the production of musical tone in "Vocal Science and Art," by the Rev. Charles Gib; and an elaborate work on elocution came from the painstaking pen of Mr. A. C. Sutherland. A well-arranged treatise on "Dancing Ancient and Modern," by Ethel L. Urlin, dealt at some length with the latter-day revival of the popularity of the Ballet, and was beautifully illustrated from well-known paintings and drawings. One might mention, also, two books by that able American critic, H. T. Finck, "Success in Music" and "Grieg and His Music"; Henderson's "Forerunners of Italian Opera," E. M. Lee's "Story of Opera," and A. Hullah's "Little History of Music," this last the bearer of an honoured name. Included further in the list might be two foreign works, Vincent D'Indy's monograph on another modern composer, César Franck, and Combarieu's Treatise on Music, Its Laws, and Evolution, in addition to such technical books as Galpin's "Old English Instruments," Krehbiel's "Pianoforte and Its Music," and H. C. Lahee's "Organ and Its Masters." Another interesting group is formed by the Macmillan publications: "Style in Musical Art," by Sir Hubert Parry; "Music and Nationalism," a study of English opera, by Cecil Forsyth; "Post-Victorian Music," by C. L. Graves; and "Musical Composition" (Vol. I. of "The Musician's Library"), by Sir Charles Villiers Stanford.

Miscellaneous.

As it is to a certain extent a *chronique scandaleuse*, one may place here Francis Gribble's gossipy volume on "Rachel: Her Stage Life and Her Real Life." Mr. H. B. Irving successfully called up recollections of his previous exploits in forensic literature with his able editing of a volume in a series of Notable English Trials. Although it was published ostensibly as a novel, under the name of "Adventures of an Actor," Mr. Robert Castleton's book thus called was really a study, presumably partly autobiographical, of the conditions of life on tour. The poems of Herbert Trench, collected for the first time in one volume, included some new things—for example, "The Prelude to a Masque," spoken by Mrs. Patrick Campbell at the Coronation Gala Performance—and minor bards to be praised are H. E. Garden and R. H. Lindo. Various works of fiction of a semi-theatrical or musical nature were also published in the course of the year from the pens, for example, of Rathmell Wilson, Clifton Bingham, and Gertie de Wentworth James. A brightly written booklet of travels with a musical comedy company in India and Java came from Gertrude de Lacy, who said more about what happened "off" than about her actual stage experiences on this Far Eastern tour. Several plays have received the added or preliminary honour of publication, and amongst these might be mentioned Laurence Housman's much-discussed "Pains and Penalties," only just produced in semi-public; Jerome K. Jerome's "The Master of Mrs. Chilvers," plays by Maurice Maeterlinck, W. B. Yeats, and Lady Gregory, Stephen Phillips's "Pietro of Siena," I. Zangwill's "The War God," George Moore's "The Apostle," and, if rather belated notice may be taken, Maurice Baring's Diminutive Dramas, these works by the author of "The Grey Stocking" and "The Green Elephant" being reprinted from the "Morning Post." It is impossible here to enumerate all the articles on dramatic or musical subjects that have appeared in the course of the year in the magazines or reviews—articles which, if of burning, topical interest, receive added publicity in the newspapers. One might be singled out, the now celebrated "National Review" article on the Stage, from the caustic pen of Mr. Charles Brookfield, with which his appointment to the post of Joint Censor of Plays was preluded.

SIR GEORGE ALEXANDER, J.P., L.C.C.,

On whom the King conferred the honour of knighthood during the past year.

THE REPERTORY THEATRE MOVEMENT.

A NOTICEABLE advance has been made during the past year in the Repertory Theatre Movement, and perhaps the most significant feature of this advance is that it has been forthcoming as the result of no organised effort. In each town the initiative has been local, though no doubt the example of Glasgow and other towns has not been without its effect. London, for all practicable purposes, may be counted out of the scheme. Mr. Charles Frohman did not continue the costly experiment he began at the Duke of York's in 1910, the failure of which, though it has probably set back the establishment of a repertory theatre in London for some years, was no proof that such a theatre was not required. Mr. Frohman's experiment suffered more on account of the plays produced than because the metropolitan audiences were unused to constantly changed programmes. At the Haymarket repertory was never seriously tried. Perhaps under repertory should be included Sir Herbert Tree's magnificent Shakespearean Festival achievement, which turns His Majesty's into a repertory theatre for five weeks during the year, and brings together companies headed by most of the prominent actors and actresses who play in Shakespeare.

In the provinces during the past twelve months the desire to break through the limitations in dramatic supply which the touring system has enforced has made itself felt in several towns. Sheffield, Leeds, Bristol, are among the towns where playgoers have banded themselves together: while Liverpool has become possessed of its own Repertory Theatre, the outcome of an experimental six weeks of repertory given at Kelly's in February. Though, as already noted, the initiative has in each case come from the town itself, the movement has progressed towards some organisation. On December 9 a conference was held at the offices of the Stage Society. The Chairman of the Stage Society (Mr. Frederick Whelen) presided, and others present were :—Miss A. E. F. Horniman and Mr. Robert Oswald (representing the Manchester Repertory Theatre), Mr. Alfred Wareing and Mr. Norman W. Dakie (representing the Glasgow Repertory Theatre), Mr. Basil Dean and Mr. C. H. Reily (representing the Liverpool Repertory Theatre), Mr. G. Bernard Shaw, Mr. Granville Barker, Mr. E. F. Spence, Mr. Lee Mathews, Mr. H. A. Hertz, the Hon. Everard Feilding, Dr. C. E. Wheeler, Mr. T. Sturge Moore, Mr. W. S. Kennedy, and Mr. A. E. Drinkwater (representing the Stage Society), Mr. G. L. Turner (Stockport), Mr. F. S. Jackson (Leeds), Mr. Dickinson (Bolton), Mr. William Archer, Miss Janet Achurch, Mr. Charles Charrington, and Mr. Frank Vernon.

At the suggestion of Mr. Alfred Wareing that a permanent committee should be formed, the following resolution was moved by Mr. Granville Barker, and was carried unanimously :—

> That this conference is of the opinion that a Repertory Theatre Association should be formed in the interests of the existing repertory theatres, and to assist in the institution of new repertory theatres, and to ask the repertory theatres at Manchester, Glasgow, and Liverpool each to appoint a representative to act with the chairman and one other member of the Incorporated Stage Society in drawing up a scheme for submission to a further meeting of the conference, the committee to have power to co-opt other members.

The progress of the Manchester, the Glasgow, and the Liverpool theatres are dealt with in the following articles, while in another part of the book are recorded the activities of the various Playgoers' and Play Producing Societies.

THE MANCHESTER REPERTORY THEATRE.

Miss Horniman's first theatrical venture was at the Avenue Theatre, London, in 1894. It was a fruitful failure and a striking example of the fallacy of the so-called box-office test. Reputations emanating from or associated with that effort included those of Bernard Shaw, W. B. Yeats, Aubrey Beardsley, Granville Barker, and James Welch. Most noteworthy of all was the financial backer herself, whose name the world over is synonymous with that much-worked and little understood word—Repertory.

After London Miss Horniman turned to Dublin and founded there a theatre, a company, and a literature that will be a lasting monument to her name. But Dublin's was a local theatre. Miss Horniman wanted a repertory one, so she came wisely to the great metropolis of the north—Manchester—where for long there had been an agitation, and founded there the first repertory theatre in Great Britain. The announced objects of the theatre were :—

(*a*) A repertory theatre with regular change of programme, not wedded to any one school of dramatists, but thoroughly catholic, embracing the finest writing by the best authors of all ages, and with an especially widely open door to the present-day British writers, who will not now need to sigh in vain for a hearing, provided only that they have something to say worth listening to, and say it in an interesting and original manner. Comedy and tragedy will both be given, but in the former the humour will be clean and hearty; it will not be fatuous, nor with the double entendre characteristic of so much "comedy."

(*b*) A permanent Manchester stock company of picked front rank artists.

(*c*) Efficient production.

(*d*) Popular prices.

The campaign opened at the Midland Theatre on September 23, 1907. Soon afterwards the Gaiety Theatre was purchased and practically rebuilt, and since then Miss Horniman's company have, with brief touring intervals, played there regularly. The record—which is unparalleled—of plays staged in the four and a-half years is no fewer than eighty-eight, of which fifty-six were for the first time on any stage. Two seasons in London have been given, and the company are due to appear again at the Coronet Theatre in the summer of 1912. A high compliment has been paid by a guaranteed invitation to visit Montreal for a six weeks' season this spring. The entire company, with full equipment of scenery and properties will cross the water on February 2.

The continual playing together and the changing about of parts and styles have produced an all-round technique, a combination, an ensemble, that no other company working on the ordinary method of touring one play for an indefinite period, and with a "star" occupying the centre of the stage, most of the words, and all the limelight, could possibly attain to. It is the antithesis of a star company; it is an all-star company. Mr. B. Iden Payne, Miss Horniman's art director, has been responsible for all the productions up to October last, when he resigned, and Mr. Lewis Casson took up his position.

The early promise of catholicity in the selection of plays has been abundantly fulfilled. Shakespeare, Euripides, Ibsen, Shaw, Beaumont and Fletcher, Sheridan, Goldsmith, Ben Jonson, Maeterlinck, Sudermann, Galsworthy, St. John Hankin, Kingsley Tarpey, Rostand, George Paston, Elizabeth Baker, Mrs. W. K. Clifford, Mrs. Havelock Ellis, Granville Barker, Arnold Bennett, C. B. Fernald, Emile Verhaeren, Basil Hood, John Masefield, J. M. Barrie, Haddon Chambers, and Sutro have all been represented.

An important feature has been the opportunity given to new writers to win their spurs, and a distinct school of Manchester playwright has been evolved. Many are now well known. These include Allan Monkhouse, Harold Brighouse, Stanley Houghton, H. M. Richardson, Judge Parry, M. A. Arabian, J. F. Bennett, Basil Dean, J. Sackville Martin, Fred E. Wynne, E. Hamilton Moore, Charles McEvoy, Gertrude Robins, etc.

All clean tastes are catered for, grave and gay, lively and sincere, with the frequent spice of novelty. Musical comedy and pantomime are barred. Manchester has become an important producing centre. As the pioneer repertory theatre the Gaiety has led the way, and by assistance and advice has helped forward the repertory movement in other towns. Careful attention is paid to detail in staging, West End standards being adopted. The Gaiety has many special features. It

is the only theatre in Great Britain in which every seat is numbered and reserved—a facility that is most popular. There is no advertisement curtain; the scheme of decoration is white and red, with no gilt; the orchestra has neither brass nor drums; the advertisements are devoid of "bluff"; the printing is clean and distinctive; the dressing-rooms are well fitted and fireproof; the theatre is cleansed by a vacuum installation, and the stage is safeguarded by sprinklers.

Manchester is proud of and grateful to Miss Horniman. The University has bestowed upon her its honorary degree of Master of Arts; and the City Council, after a prolonged fight, has granted the long-sought unrestricted license. The public is rallying in appreciative support and in ever-increasing numbers. Many who had given up attending theatres have become regular Gaiety-goers. The theatre is now a financial as well as an artistic success. May it be the forerunner of many others.

EDWIN T. HEYS.

THE SCOTTISH REPERTORY THEATRE.

At first sight there is something illogical in the fact that the repertory movement has found in the provinces stronger support and more fruitful results than it has in London. But it is perfectly natural, and may be explained quite shortly. The repertory theatres are the expression of the attitude of a definite section of the play-going public to things dramatic. In London this body of opinion may be numerically larger than it is, let us say, in Glasgow; but at the same time it is more scattered, and less coherent. The smaller the crowd, the better the opportunity for like-minded folk to come in contact; they discover the identity of their outlook; and from that point to action the step is a short one. It is easy to dub this spirit "provincialism," but none the less the plays of John M. Synge are an expression of it; and one of the great hopes of the repertory movement is the calling forth of playwrights of as much ability and individuality as have been shown by the Irish School.

"The Scottish Repertory Theatre is Scotland's own theatre, financed by Scottish money, managed by Scotsmen. Established to make Scotland independent of London for its dramatic supplies, it is a Citizen's Theatre in the fullest sense of the term." Such is the chosen expression of the creed of those who are responsible for Glasgow's Repertory Theatre. It makes no attack on established institutions; it simply states the intention of its founders to offer to Glasgow and to Scotland dramatic fare which will suit what they believe to be local needs. Like each of the other repertory theatres, the Glasgow venture starts from what has come to be called "the nucleus audience"—a group of people interested in the drama who know what they want, and believe this to be better than the touring system provides. Of course, there is no question of stopping here. Like all enthusiasts, the "nucleus audience" directs its energies to a policy of permeation. Its members want their experiment to become an establishment; and that is the end towards which the Glasgow Repertory Theatre is now working.

The autumn season of 1911 was the seventh to be undertaken by the Scottish Playgoers, Limited, in the Royalty Theatre, Glasgow. Its programme included sixteen separate plays, five of which were altogether new. A sixth, George Calderon's "The Little Stone House," had not previously been publicly performed, although it had been produced by the Incorporated Stage Society in London. This brought the record of the theatre up to eighty-seven productions since its opening on April 5, 1909. The end of the spring season of 1912 will probably see the number run into three figures in three years. Mere numbers, however, mean little, but the following rough table gives an idea of the nature of the work which has been done :—

PARTIAL LIST OF PLAYS PRODUCED.

H. Granville Barker :—"The Voysey Inheritance" (2), "Prunella" (with Laurence Housman) (3), "Rococo" (7).

J. M. Barrie :—"The Twelve Pound Look" (3), "Pantaloon" (6).

J. J. Bell : —* "Oh! Christina!" (with L. Therval) (4) (6), * "The Best Man" (6), * "Wee Macgreegor" (7), * "Providing for Marjorie" (7).

Arnold Bennett :—"Cupid and Commonsense" (1), "What the Public Wants" (3) (7), * "The Great Adventure" (7).

Harold Brighouse :—* "Dealing in Futures" (2), * "The Price of Coal" (2), * "Lonesome Like" (6).

Back row, standing left to right: J. V. Bryant, Howard Rose, Ernest Haines, Bert Drummond, Edward Broadley (stage manager). Third row: Charles Bell, Frank Daish, Lewis Casson (director), Edwin T. Heys (manager), Herbert Lomas, Cecil Brooking. Seated (second row): Stanley Delavali, Edward Landon, Edyth Goodall, Ada King, Irene Rooke, Mary Goulden, Milton Rosmer. Front: Doris Bateman, Hilda Davies.

THE SCOTTISH REPERTORY THEATRE COMPANY.

Standing (left to right): Mr. Wm. Glover, Jnr., assistant stage manager; Mr. E. Southwold Sibbs, dir.; Mr. Edmond Breon, Mr. Harold Chapin (producer), Mr. Harry Ashford, Mr. Percy Marmont, Mr. Frederic Moffland, Mr. Walter Roy. Seated: Mr. William Armstrong (stage manager), Miss Lola Duncan, Miss Agnes Bartholomew, Miss Phyllis Relph, Miss Hazell Trench, Miss Hilda Sims, Miss Elsie Davison, Miss Greta Hahn, Mr. Alfred Wareing (director). On the floor: Miss Ina Robin, Mr. Eliot Makeham, Miss Muriel Gibb, Mr. Victor Macclure, Miss Eugenie Gray and Mr. Ben Field. (The following

George Calderon :—"The Fountain" (2), *"The Seagull" (trans. Anton Tchekov) (2), "The Little Stone House" (7).

Harold Chapin :—"Augustus in Search of a Father" (3), "The Marriage of Columbine" (6), *"Muddle Annie" (6), *"The Autocrat of the Coffee Stall" (6), *"The Dumb and the Blind" (7).

John Galsworthy :—"Strife" (1), †"Justice" (3).

St. John Hankin :—"The Cassilis Engagement" (3) (6), "The Two Mr. Wetherbys" (5), "The Return of the Prodigal" (6).

George J. Hamlen :—*"Barbara Grows Up" (2), *"The Truth About De Courcy" (3), *"How Cottle Fell from Grace" (4), *"Colin in Fairyland" (5).

Henrik Ibsen :—"An Enemy of the People" (1), "A Doll's House" (7).

John Masefield :—"Nan" (3) (6), *"The Witch" (trans. H. Weirs Jennsen) (5).

Neil Munro :—*"Macpherson" (2) (6).

Anthony Rowley :—*"A Weaver's Shuttle" (5), *"The Probationer" (7).

George Bernard Shaw :—"You Never Can Tell" (1) (7), "Arms and the Man" (2) (6), "Candida" (3), "The Man of Destiny" (3), "How He Lied to Her Husband" (3), "Man and Superman" (5), "Captain Brassbound's Conversion" (5).

R. L. Stevenson and W. E. Henley :—"Admiral Guinea" (1) (3), "Macaire" (7).

Note.—The asterisk denotes entirely new plays. †"Justice" was produced simultaneously with the London production. The numbers refer to the seasons of production :—(1) spring, 1909; (2) autumn, 1909; (3) spring, 1910; (4) summer, 1910; (5) autumn, 1910; (6) spring, 1911; (7) autumn, 1911.

In addition to the plays in this list mention must be made of a number of highly interesting productions of single plays by authors of note. In the first season William Mackintosh, the veteran actor, was specially engaged for the part of Sir Pertinax MacSycophant in Charles Macklin's "The Man of the World." The second season saw revivals of "Lanval," by "T. E. Ellis" (Lord Howard de Walden); "The Palace of Truth," by Sir W. S. Gilbert; and Lord Tennyson's "The Falcon." In the spring of 1910 a remarkable one-act play, "Jean," by a new author (who takes the name of Donald Colquhoun), was presented for the first time. T. W. Robertson's "Caste," in which Mr. G. W. Anson played the part of Eccles, and Miss Barker's "Chains" were staged in the autumn of 1910, and Mr. Granville Barker and Miss Lillah McCarthy repeated their parts in "Man and Superman." Notable in the spring of 1911 were productions of Thomas Hardy's "The Three Wayfarers" and Maeterlinck's "Interior," which, with J. M. Barrie's "Pantaloon," formed a triple bill. Even this supplementary list leaves unmentioned a considerable number of plays—many of them first productions—and about a dozen comedies, which might be seen in the ordinary theatre.

A scrutiny of this record must bring certain facts into prominence. In the first place it disposes of any charge that the theatre specialises in morbid and "heavy" plays. Only those with some practical knowledge of repertory work can fully realise how difficult it is to overcome this belief, which springs up as if by magic, and is remarkably tenacious of life. Secondly, it shows that something is being done to produce a genuine Scottish drama—a thing not of dialect or of accent, but of life itself. So far the efforts of Dr. Neil Munro and Mr. J. J. Bell have been largely tentative—as if they are experimenting with a new literary form. But both bring to their work an intimate knowledge of Scottish character and a fine command of easy dialogue; and one has confidence in expecting really good plays when technical difficulties are mastered. In Mr. G. J. Hamlen the theatre found a writer with a strong feeling for dramatic work, full of promise of better things to come; and Donald Colquhoun's "Jean" is a remarkably strong piece of work.

It would be almost impossible to overestimate the value of the training afforded to the acting company by such programmes. Not only does the constant change of work make for greater all-round efficiency, but the actors quickly extend the field of their abilities. This last is a point of great importance, for it is unquestionable that under "commercial" managements an actor is apt to become narrowed in scope. Managers think of him in connection with only one line of business, and, however strongly he may wish it, he has no opportunity of discovering his ability in other directions. Perhaps more vital than these considerations, the high standard of the plays produced is all in favour of greater mental alertness,

a readiness to appreciate the possibilities of each part, and the avoiding of the intellect-destroying tendencies of long-run productions. Stress might justly be laid, too, on the stimulus given to the company by the keenness of the audience. There is the assurance that good work will win its full meed of praise, alike in "unsympathetic" parts and in those others which are lightly termed "actor-proof." Managers have not been slow to realise these things, and not a few excellent engagements have resulted from a season with the stock company in Glasgow. Mr. Alfred Wareing, the managing director, has acquired a reputation for great discrimination in the choice of his companies, and this, added to a recognition of the value of the experience gained, has resulted in a keen eye being kept on his players.

As with acting, so also with producing and stage-management. "First nights" have no small degree of dread for the profession, and what of those who direct one nearly every Monday night? One would expect their nerves to be "of fine steel wire"; and if not—then chaos. Yet hitches are almost miraculously avoided; the voice of the prompter seldom reaches the stalls; and one has unbounded admiration for Mr. Kenelm Foss and Mr. Harold Chapin, the producers, and Mr. William Armstrong, the stage manager. They alone know how it is all done—how the stage hands are trained to deal with the ever-changing scenery and lighting, and how week by week an acutely critical audience is faced after rehearsals which in almost any other theatre would be considered ridiculously inadequate.

Behind all are the energy and optimism of the managing director. His is necessarily thankless work in a great degree, though his audience know Mr. Alfred Wareing, and on the few occasions when he has been induced to face them have enthusiastically testified to their appreciation of his work. But with him lies the task of oiling all the wheels, of maintaining peace when overstrain sets nerves on edge, of stimulating effort when a difficult production receives less support than it deserves, and of facing all the thousand difficulties which beset an undertaking so progressive in its work and aims. His reward is that he has done a great work among the younger generation in Glasgow. We are still far behind other countries in our appreciation of the influence of the stage on the adolescent life of the nation; but in a time when education tends to become more and more a matter of mere knowledge driven indiscriminately into a mass of humanity without consideration for the individual minds composing it, the Scottish Repertory Theatre has done wonders in the way of broadening outlooks, widening sympathies, fostering a taste for fine plays and good acting, and securing a real appreciation of many of life's problems. It has been what it aims at being—a "Citizen's Theatre" and an "Exchange of Ideas."

N. W. D.

THE LIVERPOOL REPERTORY THEATRE.

The movement for the improvement of provincial theatrical conditions, alike as regards methods of theatre control, the nature of the plays produced, and the standard of such productions, and the circumstances in which artists are expected to carry out their work, is symptomatic of a much more radical change than is embraced by the above-mentioned improvements. Indeed, the more one ponders the question, the surer does the conviction grow that there can be no sustained enlargement of the theatre's horizon beyond what is bounded by the ken of its keenest critics and patrons. The old-fashioned point of view which was expressed by those who described the theatre as "the servant of the public" is, after all, the correct one. There is some justification for the contempt which lovers of the best Continental theatres have for the neglectful, unorganised, quite spasmodic methods adopted in this country. By far the greater portion of the blame for this attaches to the English playgoer. Moreover, to force an organised drama upon the notice of the public is a foolish policy; it represents an attempt to "make bricks without straw." The German loves his theatre even as the Englishman loves his sport. Only so soon as the drama becomes necessary in the real sense to a sufficient number of Englishmen will it be possible to place our stage upon that footing of artistic aloofness and public trust which alone can make it worthy the dignity of a national institution. All of which is merely another way of saying that the theatre cannot exist apart from the life of the nation. The responsibility for its right conduct rests immediately with its patrons. The theatre is just what the public choose to make it.

Now, the real significance of this growing change in theatre affairs lies in the fact that such change has been called for by the public themselves. Upon this one circumstance—in itself so important that to many minds it may appear as a revolution in the typical attitude of mind of the English theatre-goer, who regards the affairs of the stage as the business of theatrical speculators only—all of us who seek public and permanent recognition of the drama's high place in the scheme of things must pin our hopes. This movement is growing apace. Manchester owes the existence of its Repertory Theatre to the beneficence of one private lady. Glasgow has followed suit by founding the Scottish Repertory Theatre, under the able direction of Mr. Alfred Wareing. Liverpool has advanced still further than these two towns, for she has founded a public company, with some 1,300 shareholders; she has acquired a theatre outright, which is known as the Liverpool Repertory Theatre. If it succeed, this theatre may easily become the first of a number of such local or towns theatres. It is only to be expected that in these days, and co-incident with the growth of many of our larger provincial centres, there should spring up a demand for theatres more in touch with local conditions than is to be expected of provincial theatres kept open almost entirely by touring productions. Let each theatre develop its own personality. Let each theatre exist at the wish of the citizens of the town in which it is placed. Once secure this feeling of interest, of personal concern, and the future success of a renascent English drama is assured. It is safe in the hands of an English people desiring its decent existence, its honourable livelihood.

The Liverpool Repertory Theatre began its career on November 11, 1911, when was performed "The Admirable Crichton," by J. M. Barrie. This play ran with great success for two weeks. The next play given was "Justice," by John Galsworthy. This play was staged on November 27, and ran for three weeks. In the afternoons at Christmas "Katawampus" was revived by Mr. B. Iden Payne's company from the Gaiety Theatre, Manchester. In the evenings there was a revival of Sheridan's burlesque, "The Critic," preceded by "The Cat and the Cherub," by C. B. Fernald. An attractive spring programme has been arranged, the first item of which was given on Monday, January 8, "The Perplexed Husband," by Alfred Sutro. This forms the first instance where a repertory theatre has been able to perform a successful London play whilst still at the height of its London success. Amongst other plays which have been or which will be performed shortly are "Pillars of Society," by Ibsen (special edition, revised by William Archer, is being arranged for this production); "Trelawny of the Wells," by Sir Arthur Pinero; "Prunella," by Granville Barker; "The Situation at Newbury," a new play, by Charles McEvoy; "The Bracelet," a new one-act play, by Alfred Sutro; "The Tyranny of Tears," by C. Haddon Chambers; and "The Man of Destiny," by G. Bernard Shaw.

BASIL DEAN.

THE BADDELEY CAKE.

The time-honoured custom of cutting the Baddeley Cake at Drury Lane on Twelfth Night still remains in force, though the occasion is not now made the excuse for a social function, as was the case when the late Sir Augustus Harris directed the fortunes of Drury Lane. The practice was the outcome of a bequest on the part of Richard Baddeley, a comedian at the theatre, who, by his will, left the sum of £100 to the Drury Lane Fund, to be invested in Consols, in order to provide cake and punch for the members of the Drury Lane company to partake of on Twelfth Night of every year. The first recorded occasion of this having taken place was in 1796, and the custom has been continued without a break every year since. In 1911 Mr. Harry Nicholls, the Master of the Drury Lane Fund, performed the ceremony for the seventh year in succession.

WHAT IS A CONCERT ARTIST?

BY GEORGE ROBINS.

IT cannot be denied that, during the last few years especially, the concert artist has been in very strong evidence before the public, and the claims of his profession to be recognised as one worthy of serious attention have at last secured that appreciation which the profession undoubtedly merits. Unheard of, and unacknowledged by the general public, the concert artists have been quietly plodding away and increasing in numbers until at last by natural force of circumstances they have attained that particular importance in the entertainment world which is now generally conceded as their right.

During the last twenty-five years attempts have been made to give their profession Press representation. I believe the earliest attempt in this direction was made by Mr. Alfred Capper, the well-known thought-reader, who published a periodical with the comprehensive title of "The Professional World." For a time it flourished, but after a few years of life it disappeared. Years went by until at last, in 1897, the Association of Concert Artists and Entertainers (since altered to the Concert Artists' Benevolent Association) was formed. In November, 1902, this Association issued the first number of the "Concert Artists' Benevolent Association Gazette," which was scarcely, however, a financial success. Towards the end of 1906 it became merged into the "Concert Artists' Journal," published by Messrs. Heron. Unfortunately, this had but a short existence. Then in the early autumn of 1910 (I am proud to think, in some measure, due to my personal instigation) THE STAGE was won over to the cause of the concert artist, and it is generally recognised by concert artists that the accomplishment is one of the utmost importance in the interests of their profession.

To give an answer concise, and, at the same time, comprehensive, to the question which forms the heading of this article would indeed be difficult. A concert artist may be anything from a smoking concert comedian to a grand opera singer. He may be a budding vocalist fresh from one of our numerous academies. He may be a conjurer, a ventriloquist, a marionette performer, an instrumentalist, a musical clown, or one of a hundred other things. He may make a bare living. He may earn a munificent income. To members of the variety and theatrical professions he is certainly a person of some considerable mystery, but one who is, nevertheless, quietly and surely making his importance conspicuous in the great world of entertainment. To trace the origin of his birth one would probably have to refer to the parentage of the actor. I claim no prehistoric knowledge concerning his existence, and for the purposes of this short history can only utilise a personal intimacy with the subject extending over thirty years.

In the days of my early youth I recall those wild orgies, "The Penny Readings," the delight of those of our parents who denied themselves the questionable enjoyment of the music halls of that period. Thirty years ago those functions from which nowadays the concert artist derives his income were few and far between, or, one may say, practically unknown. The functions I allude to are the thousands of banquets, dinners (Masonic and otherwise), concerts (classical or bohemian), bazaars, private soirées, "At Homes," and other social gatherings of various descriptions which take place not only in London, but in every city, town, and village in the United Kingdom, at which functions it is now the accepted custom to have a humorous or musical entertainment. In those early days I have referred to "The Penny Reading" or an occasional local concert was all we had in this line, and there were but very few professional concert artists. Three, however, stand out vividly in my mind, namely, Mr. McCall Chambers, Mr. Archer Brown, and Mr. Walter Grace. All these gentlemen were artists of quite a superior class, and

COLUMBINE S'EN VA.

Drawn by W. DOUGLAS ALMOND, R.I.

giants in their professional way. There were also, of course, many amateur artists. Gradually the demand for humorous and musical entertainers grew, and the supply was not lacking, for talent will assert itself when the occasion calls for it, especially, perhaps, when it is recognised that in the call there lies an easy and lucrative way of making money.

Let me now state the reasons which, I believe, have been most conducive in bringing about the conditions which now prevail.

In the first place, the "class" of entertainment presented by the so-called concert artist has gradually appealed to a certain section of the public whose tastes may not incline so much to variety or theatrical performances. Again, the numbers of hotels, restaurants, and other places where dinners, social gatherings, etc., take place have multiplied to an enormous extent. In corresponding ratio the demand for the services of concert artists and entertainers has also increased. I may mention two more facts which, although of minor importance, certainly have to be recognised as bearing on the subject. Firstly, the concert artist enjoys the privilege of being able to pick out the very best of the published songs, and is generally able to perform these without being troubled on the matter of copyright (I say this with every respect to those concert artists who give their own original songs, and whose position in this particular profession is usually thereby enhanced); secondly, there is to be considered the inability of the average variety artist to provide a suitable performance, either through the exigencies of his profession, the barring clauses in his contracts, or a failing to adapt himself to the unusual surroundings of the ordinary concert platform. One needs but little familiarity with the concert artist's business to recognise these facts.

One may naturally ask, "What becomes of the concert artist when the winter is over and passed, and all these various functions have disappeared for a time?" The answer is, he is usually to be found at the seaside performing either singly or with a concert party.

Note what is now happening at all our seaside and pleasure resorts. Up till about twenty-one years ago the only "Alfresco," humorous or musical, form of entertainment was that provided by the Punch and Judy gentlemen or the nigger minstrels. For many years they had reigned supreme. In the year 1890, however, a well-known banjoist and vocalist conceived the idea of presenting a "pierrot entertainment" to the public. It was an instantaneous success, and with such effect that even at the present day Mr. Clifford Essex, the gentleman in question, has a reputation which invariably ensures a "full house" in the happy hunting grounds of his original enterprise. Shortly after we had a somewhat similar class of entertainment flourishing under the direction of Messrs. Wallis Arthur and Paul Mill. Then "Catlin's Pierrots" and "Cardow's Cadets," etc., etc. The importance of an attractive costume gradually asserted itself, as did also the demand for an artistic alfresco entertainment which holiday-makers were able to enjoy, and at the same time lose none of the health-giving benefits of the fresh air.

I have now reached a period of a little over ten years ago, when that enigmatical company of entertainers called "The Mister Ees" appeared at sundry pleasure resorts in the summer and at various small towns during the rest of the year under the direction of Messrs. Concord and Montague. They performed in evening dress, but were shrouded in sombre cloaks and masked. The necessity for the latter habiliments was after a time recognised by Mr. Harold Montague as played out, so he organised his concert party "The Vagabonds," who provide an entertainment which still appears to be growing in popularity. Then Mr. Wilson James, who was one of the earliest members of Mr. Essex's "Pierrots," struck the idea of his "Gaieties" costume, a novel and pleasing one, which not only appealed to the public then, but which continues so to do. All this time other concert parties were gradually being formed in competition for those "rare and refreshing" fruits which it was generally recognised were to be plucked in this new orchard of the entertainers' world. Weird but descriptive were the titles of the majority of these concert parties; for example, "The Musketeers," "The M.I.'s" (otherwise The Mounted Infantry, and costumed accordingly), "The Strolling Players," "The Fantastics." "The Gems," "The Gay Gondoliers," and many others with singular pseudonyms.

As the demand has grown for concert artists in the winter, so has the demand grown for concert parties in the summer. Whether the responding supply is more than sufficient at present is not one of those economical questions for me to answer.

The number of parties now existing is beyond the comprehension of the man in the street, but the commercial importance of the industry at the present time must certainly involve the investment of many thousands of pounds.

Many, indeed, are the instances which I could quote in regard to the evolution of the concert artist and the concert party, but for the purposes of illustration reference to one of the great pleasure resorts of many which have gradually recognised the value of this particular class of entertainment, fostered it, and encouraged it is sufficient. The town in question is Margate, the popular seaside resort of the South of England. Being a "Cockney," I am, like most Cockneys, acquainted with this, the "Cockneys' Mecca," and probably more so than the majority of entertainers.

In the days of my early youth "Uncle Bones," otherwise Mr. Alf. Bourne (since retired, but still strong and healthy, and an ardent amateur fisherman in the town of his adoption), was the proud director of a "nigger minstrel" troupe which had reigned supreme for many years, and which continued to do so until the present class of entertainment came into competition. (May I here extend my sympathies to "Uncle Bones," and pay an honest tribute to those happy days when I used to stand in the crowd and enjoy the entertainment, which was worth so much more than my meagre contribution?) Now mark the evolution. Less than a dozen years ago a few amateur vocalists, for fun, for devilment, or in anticipation of possible profits, conceived the notion of giving open-air entertainments of a class quite different from that presented by the aforesaid "Uncle Bones." The venture was a success. Others followed on even bolder and more progressive lines. A party of vocalists suddenly appeared, costumed in red and black, calling themselves "The Rouge et Noirs." Up till about this period proprietors of alfresco entertainments at Margate were charged but a nominal sum for the privilege of performing. But the Corporation of this most worthy town then discovered that there, ready at hand, lay a source of revenue with which the prevailing local taxes might be alleviated. With a wisdom instilled by the enterprise of the concert artist, the Corporation decided to run their own concert parties. They picked out two sites and requested tenders for them on a sharing basis. The new venture of the Corporation proved successful beyond all anticipation. Here, indeed, was revenue hitherto undreamt of. Now, take Margate at the time of writing. What do we find there in the shape of entertainment? It cannot be denied that the concert parties on the Jetty Extension and those of the Corporation in the new Winter Gardens (excavated and constructed at a cost of something like £40,000) and the Oval, etc., are undoubtedly among the greatest attractions of this popular health and pleasure resort.

I have mentioned one town only, but reference could be made to Blackpool, Lowestoft, Broadstairs, Torquay, and many more pleasure resorts, more especially in the North of England, where the local authorities have interested themselves in the concert-party movement and have reaped considerable benefits therefrom.

Apart from such places, however, where the parties are run by the local councils, etc., it is safe to say that there is scarcely to be found a single town in the United Kingdom where a concert party does not flourish in the season.

In the vast majority of even the small places there are usually to be found several parties. In Sandown, Isle of Wight, for instance, last summer I counted no fewer than five separate entertainments of this description. In places like Blackpool, Margate, etc., the number was correspondingly greater. If one considers the hundreds of seaside towns and inland health resorts in England, with their numerous concert parties running from three to five months in the year, some idea of the extent of the business may be obtained. Multiply the number of these troupes by the average number of artists engaged in each—say, seven—and having obtained the result, add some thousands of vocalists (male and female), conjurers, ventriloquists, instrumentalists, and entertainers spread over the kingdom who perform singly, and the grand total will not be far short of the total number of performers who are styled "concert artists."

What is a concert artist? If my reply, as above set forth, is not sufficiently lucid, I nevertheless trust that, as a brief account of the evolution of the individual in question, it will provide in some measure an explanation of what to many people hitherto may have been a matter of mystery.

THE LONDON OPERA HOUSE, IN KINGSWAY,

Opened by Mr. Oscar Hammerstein in November, 1911.

SHAKESPEARE MEMORIAL THEATRE, STRATFORD-ON-AVON.

BY W. S. BRASSINGTON, F.S.A., CURATOR OF THE MEMORIAL.

FOR some inscrutable reason Nature selected a little county town for the hub of the dramatic universe, and that town is Stratford-upon-Avon. The small theatre at Stratford during the thirty odd years since its doors were first opened has achieved a great reputation for special performances by most of the leading actors of modern times, as well as for its wonderful record of Shakespearean revivals, so that no apology is needed for devoting some space to its records in the pages of THE STAGE YEAR BOOK.

In recent years the work at Stratford-upon-Avon has been considerably enlarged in scope, till it now embraces much more than the public performances upon the stage, and takes its place among our most important Festivals in England.

How this has been achieved is a most interesting chapter in stage annals, and I will now endeavour to give a brief sketch in outline of the rise and progress of what is somewhat vaguely denominated "The Stratford Movement."

Of course, it all came about from the undoubted facts that William Shakespeare was born in this pleasant Warwickshire town, and that his father was the first bailiff, or mayor, of the town to permit a company of strolling players to give a public performance under mayoral patronage in the Old Guild Hall. That notable visit of the "Queen's Company of Players" took place nearly three and a-half centuries ago, in 1568-9. Exactly two centuries later, David Garrick arranged the first celebration in honour of Shakespeare in his native town, thus starting the Festivals, which have ever since been maintained, at first tentatively at intervals of a few years, and then annually, and now twice a year.

Doubtless there would have been celebrations before Garrick's had it not been for the retarding influence of Puritan times. This is illustrated by the blank in the Stratford records of payments to players from 1622, when six shillings was paid to them not to perform, down to 1717. In that year there is a significant entry of two payments made for Morris-dancers, showing the survival of this ancient pastime in the Midlands. This was the beginning of the revival, and it received a very considerable stimulus from John Ward, the grandfather of Mrs. Siddons, who brought his company to Stratford in 1740. There is an account of a special performance of "Othello" by this company in 1748, and the proceeds were devoted to the repair of Shakespeare's Monument. A collection of old Stratford playbills preserved at the Memorial Library records many interesting performances through the latter part of the eighteenth century and the first half of the nineteenth.

Peg Woffington is said to have been a member of this company, but was dismissed on the ground that her ideas of respectability did not coincide with those of the manager. Roger Kemble was another member, and in 1753 Kemble married Ward's daughter, and their daughter, Sarah, became Mrs. Siddons—"The Queen of Tragedy."

In 1820 Charles Mathews gave his entertainment "At Home," and proposed the building of a national theatre in Stratford. Money, however, was not forthcoming to put the suggestion into practice, though in 1821 a theatre was equipped in Greenhill Street, and opened with Coleman's comedy of "John Bull," the second play produced being "Othello." But John Bull at that time did not rise to the occasion, and the theatre, being a private venture, was soon closed. Two other attempts met with no better success.

In 1827 two important events happened. A new theatre was built on Shake-

speare's garden at New Place, and a "Jubilee" on the lines laid down in 1769 by Garrick was celebrated.

This little theatre continued with varying fortunes till 1872, when its doors were opened for the last time for an entertainment given by Mr. and Mrs. Rousby. During the forty-five years of its existence many great actors at one time or another appeared upon its stage.

But the greatest Festival held in Stratford during the nineteenth century was that of 1864, celebrating the tercentenary of Shakespeare's birth. These memorable

Tyler

THE MEMORIAL THEATRE, STRATFORD-ON-AVON.

performances were given in a temporary building, and though they aroused universal interest, the expenses swallowed up all the money raised.

At the head of the local committee in 1864 was the Mayor of Stratford, Edward Fordham Flower; his sons, of whom Charles Edward was the eldest, helped him in the work. Ten years later Mr. Charles Flower made up his mind that it was time for a national theatre in honour of Shakespeare to be established. For this purpose he formed an association consisting of some of his friends and neighbours, and appealed for funds. The response was not encouraging, so Mr. Flower undertook most of the responsibility, gave the land, and arranged for a theatre to be built.

On April 23, 1879, the Shakespeare Memorial Theatre was opened by Helen Faucit (afterwards Lady Martin) and Barry Sullivan, the opening play being "Much Ado About Nothing." Later in the week "Hamlet," "The Tempest,"

and "As You Like It" were presented, Miss Wallis also appearing in some of the leading parts.

That in Warwickshire, especially at Stratford, there is a lively feeling of reverence for the stage and all its national traditions is evident from the wonderful local efforts made from time to time, but it is rather sad to reflect that so far no adequate encouragement has been received from outside, either from the Government or from public funds. Nevertheless, the movement has staunch friends, but the local committee have had uphill work, and in this they have been ably and generously assisted by private friends and members of the profession, who have always been ready to come down to Stratford and give their services for the good of the cause, and to honour Shakespeare in his native town.

King George IV., however, gave his patronage to the local Shakespeare Club, and King Edward VII., when Prince of Wales, visited the Shakespeare Memorial Theatre, and in his large-hearted way expressed his approval of the work, in which he was considerably interested.

The record of performances presents many points of interest. In 1881 and 1882 Mr. Edward Compton conducted the Festivals. In the following year the late Eliot Galer, of Leicester, took up the work, Miss Alleyne won honours in "Cymbeline," and Miss Bateman appeared as Lady Macbeth. In 1885 Miss Mary Anderson, then in her zenith, appeared at Stratford as Rosalind to the Orlando of Mr. Forbes Robertson.

Then, in 1886, a young actor from Oxford stepped upon the Memorial stage, earning his first laurels—Mr. Frank Benson—a name which must ever be honoured in Stratford for long and untiring devotion to the Shakespearean cause.

It was about this time that Augustin Daly and Miss Ada Rehan brought their company to give a wonderful performance of "The Taming of the Shrew." For three years Osmond Tearle took up the reins, giving revivals of "Henry VI., Part I.," "Julius Cæsar," "King John," and "The Two Gentlemen of Verona." In 1895 Mr. Ben Greet presented "A Winter's Tale," in which Mr. H. B. Irving and Miss Dorothea Baird (now Mrs. Irving) appeared.

After that year Mr. Benson returned. It was, however, in 1891 that he gave his novel rendering of Caliban in a memorable performance of "The Tempest." The "Richard II.," revived in 1896, marked a new departure in the presentation of histories for which he is now famous. Mrs. Benson, too, earned great popularity by her sympathetic impersonations of many of Shakespeare's heroines. Under the management of Mr. and Mrs. Benson quite a galaxy of fresh talent appeared. It was here that Mr. Oscar Asche and Miss Lily Brayton first won appreciation, and many more followed in their path.

During the first ten years of the present century the following remarkable performances were given under Mr. Benson's direction:—"Pericles," arranged by the veteran the late John Coleman; the Cycle of Histories; "Henry VIII.," in which Miss Ellen Terry played Queen Katharine; the Orestean Trilogy of Æschylus; Ben Jonson's "Every Man in His Humour"; Marlowe's "Edward II."; and "Measure for Measure," the last-named by Miss Horniman's company, assisted by Mr. William Poel. In all thirty-three out of the six-and-thirty plays of Shakespeare have been presented on the Memorial stage.

Then Mr. Benson arranged a series of special visits to Stratford for Mr. Forbes Robertson and Miss Gertrude Elliott, Mr. Lewis Waller, Miss Ellen Terry, Miss Marion Terry, Miss Genevieve Ward, Mr Bourchier and Miss Vanbrugh, Mr. Matheson Lang and Miss Hutin Britton, Mr. H. B. Irving, Mr. Martin Harvey and Miss de Silva, and Sir Herbert Tree, who played Hamlet to Miss Marie Löhr's Ophelia; nor must we forget the yeoman service of Mr. Otho Stuart and the other "Old Bensonians" who are ever ready to help the Festivals at Stratford.

Two years ago the Summer Festival was inaugurated, and to the usual dramatic performances various other attractions were added—Morris-dancing, Folk-songs, old English sports, concerts, excursions, and lectures. There was no lack of interest for all the visitors, whether on pleasure bent or seeking to extend their knowledge. But undoubtedly the great event of the 1911 Summer Festival was the performance of "Hamlet," when the play was given in its entirety by Mr. F. R. Benson.

The bare record of thirty years' work at Stratford shows how much has been done, but when the full chronicle is written it will form one of the most important chapters in the history of stage development in England. There is an awaking to better and higher aims, and a greater but steady progress towards the establishment of a national School of Drama and a University for the study of English literature.

THE MEMORIAL, STRATFORD-ON-AVON. [*Tyler*

SHAKESPEARE MEMORIAL THEATRE, STRATFORD-ON-AVON.

[*Tyler*

INTERIOR OF LIBRARY.

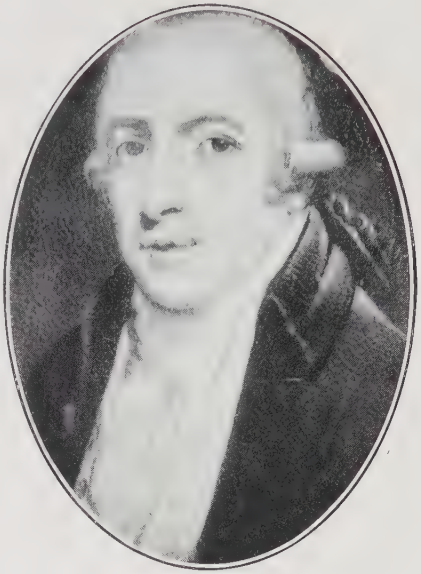
SHAKESPEARE MEMORIAL THEATRE, STRATFORD-ON-AVON.

INTERIOR OF PICTURE GALLERY.

SHAKESPEARE MEMORIAL THEATRE, STRATFORD-ON-AVON.

INTERIOR OF PICTURE GALLERY—ANOTHER VIEW.

BUST OF MISS ELLEN TERRY.
Shakespeare Memorial collection.



ROGER KEMBLE, by O. Humphreys.
Shakespeare Memorial Collection.

MRS. STIRLING AS THE NURSE IN "ROMEO AND JULIET."

Picture in the Shakespeare Memorial Theatre.

EDWIN BOOTH AS HAMLET.

Picture in the Shakespeare Memorial Theatre.

Caswall Smith.

MR. F. R. BENSON AS PETRUCHIO IN "THE TAMING OF THE SHREW.

[Lafayette.

MRS. F. R. BENSON AS DOLL TEARSHEET IN "HENRY IV.," PART II.

THE BENSON COMPANY IN "LOVE'S LABOUR LOST."

[*Ellis & Walery*

The company include Mr. Nicholson, Mrs. F. R. Benson, Miss Saumarez, and Miss Haye.

The Memorial Buildings already include a fine library containing one of the best collections of editions of Shakespeare in the world, and a unique collection of pictures arranged in a beautiful gallery, all too small for the growing requirements.

Although it may be said that England follows Germany in an endeavour to establish a great national Festival in honour of a native genius, yet at Stratford the movement has to a great extent been a spontaneous growth. The natural beauties of Warwickshire, the gently flowing Avon, and the joys of the country have all had their share in attracting visitors to the birthplace of Shakespeare and to the Festivals in his honour.

On the Method of Representation at Stratford.

Up to the present time Shakespeare's plays have been represented upon the Memorial stage usually according to the prevailing fashion of the day, though that fashion put under a certain amount of restraint.

The comparatively small stage rendering elaborate effects almost impossible, the scenery was of necessity simple, though well painted and designed by some of the best artists of the day. J. O'Connor painted some really beautiful cloths for the early festivals, and scenery for the Roman plays seems to have been suggested by designs made by Sir Alma Tadema, and painted by Hall. An act-drop representing the Globe Theatre and the Bankside in the days of Elizabeth is one of the finest works of that prince of scenic artists, Beverley.

More attention being paid to the text than was formerly thought necessary, and the cutting being less drastic, people who came to Stratford to see a play went away with the impression that they understood the beauties of the poet better than before, simply because they had had a chance of hearing more of the lines spoken, and the play performed more nearly as originally arranged without much elaboration, though the actors were highly educated members of their craft.

Elizabethan methods of stage-craft were little understood twenty or thirty years ago, and the performances were conducted at Stratford more according to modern than ancient rules, simplicity being rather a matter of necessity than of choice, though dictated by the good taste of those having charge of the arrangements.

The theatre has the usual proscenium and a sloping stage, and the scenery was at first arranged with back cloths and wings in grooves.

In Shakespeare's days theatres were planned differently, and plays were written suitably to those arrangements. The stage projected into the centre of the building, and the players made their entrances directly into the body of the theatre, the play being represented as an actuality, not as a performance within a picture-frame, the uninterrupted action enabling the audience to follow the story without tiresome waits. We all know how the desire to adapt Elizabethan plays to modern ideas led to great elaboration of the pictorial method with wonderful spectacular effects, but this, while it pleases the eye, cannot compensate for a mangled text, or adequately interpret the poet's soul as embodied in his play, though the arrangement be made by the greatest experts in stage management.

Last year Mr. Benson gave "Hamlet" in its entirety, with scarcely any scenery, but few of the other plays have yet been attempted at Stratford in this academic manner. Probably the general reversion to the ancient plan would not at present attract more than a sprinkling of people to the house, but there is a growing appreciation for a complete text, and in time, doubtless, we shall have old plays performed upon a stage built on the old plan and in the old manner. We may expect to see some of Mr. Gordon Craig's ideas adopted for Shakespearean representation, with broad effects of light and shade and colour, to replace the delicately painted scenery of the old school, but for the present the more usual methods prevail, the conservative spirit of English audiences demanding this concession.

The Memorial Library.

The Library and Museum occupy rooms on the ground floor, handsome apartments fitted with oak presses, and furnished with some ancient specimens of oak furniture.

Among the relics there is a curious old oak chair called "Shakespeare's Chair," bequeathed to the Governors by the late John Shakespeare Manton, descended from one of the Warwickshire branches of the Shakespeare family. Here also are "Shakespeare's Gloves," which were given to David Garrick in 1769 by the Mayor of Stratford-upon-Avon, and after passing through various hands were at last returned to Stratford by Mrs. Cockerill, whose ancestor, Thomas Keate, Master of Chelsea College, was Garrick's friend.

A venerable and rusty key, the key of the now destroyed church of Luddington, where Shakespeare is supposed to have married Anne Hathaway, reposes in one of the show-cases, with relics of various early celebrations, medals, tokens, and souvenirs of the eighteenth-century performances.

Here are the slippers worn by Mrs. Siddons the last time she played Lady Macbeth; Mrs. Siddons's fan is also shown, besides a silver medallion presented to her in 1790 by the Calcutta Dramatic Society, and a medallion presented to Mrs. Garrick in 1769.

In a special case are various objects collected by the late George Ellis to illustrate the Command performance at Windsor in the days of Queen Victoria. The collection was the gift of Mrs. Victor Masiin and her sister, Mrs. Courroux, daughters of Mr. Ellis. The autograph letters from theatrical celebrities are of special interest.

There are quite a number of letters from Charles Dickens, written about the time of his theatrical tour, and in one of these, written from Devonshire Terrace, Dickens states:—

"I want a couple of stage cudgels made. I don't know the theatrical name for them (or I have forgotten it), but you know what I mean, a sort of flexible sausage, to beat a man with, that seems to hurt him very much, but doesn't."

These were probably for Falstaff and Ford, or Captain Bobadil, in Ben Jonson's comedy. Dickens concludes this humorous and characteristic letter:—

"Some of my company say, that as the night approaches, they begin to feel like used-up cab horses—going perceptibly at the knees. One of them has gone on the cold-water system, to make himself courageous.

"Faithfully yours,

"Charles Dickens.

"P.S.—Good large cudgels, as large as walking-sticks."

But these are reminiscences of "the forties." Dickens's company performed for the benefit of Leigh Hunt and Sheridan Knowles. The latter was to have been appointed custodian of Shakespeare's house, supposing the performances brought enough money to buy it. They did not, though Hunt got something.

The greatest riches of the library consist not so much of interesting letters, prompt books, and relics of famous actors, as in early editions of Shakespeare's writings, and a great mass of Shakespeareana. The library owns a fine set of folios. The copy of the First Folio of 1623 formerly belonged to J. O. Halliwell Phillipps, and has several peculiarities. There are in this copy two readings only appearing here and in one other copy.

The Second Folio, also from the Halliwell-Phillipps collection, is a very fine, tall copy, perfect in every respect.

The Third Folio, published in 1664, formerly belonged to the great Shakespearean scholar, J. Payne Collier, who made up some missing pages in manuscript and added notes.

The Fourth Folio (there are here two copies) is a handsome volume in its old leather binding.

The early Quartos are no less interesting, and include copies of "The Merry Wives of Windsor," "Pericles," "The Merchant of Venice," and "The Two Noble Kinsmen."

There are also fine Quartos of plays and poems by some of the great contemporaries of Shakespeare. Two copies of Rowe's edition of Shakespeare, the first illustrated edition, and the first to give a biography of the author. One of these belonged to David Garrick, and afterwards to Helen Faucit.

The American editions here collected include the first American edition of the plays and the first American edition of the poems.

The translations of Shakespeare's works include volumes in thirty languages. Indian translations form an interesting collection.

The Shakespeareana include many rare and early books, as well as most of the modern works. The collection of local topography has been greatly increased during the past twenty years, and especially by the addition of several important county histories, numerous rare volumes and pamphlets illustrating the history of the district, and over a hundred volumes of manuscript notes on the archæology of the country around Stratford-on-Avon.

For the use of students there are many works of general reference, and an important section is devoted to English Drama and Poetry; another section contains books on the history of the Stage.

Though the collection is not a large one, its careful selection renders it particularly useful to students, who are always welcome at Stratford, and there is no doubt that year by year the number of students will increase.

The School of Folk-Song and Dance, under the direction of Mr. Cecil J. Sharp, has already attracted many young people from distant parts of the country, particularly from the North, and these votaries of old-time music and dancing often find their way into the library. Another class of students, those of Mr. Benson's school of acting, will in time also find the library useful, though its specialisation has as yet chiefly attracted authors, teachers, and lecturers.

The Picture Gallery.

The small picture gallery attached to the Memorial Theatre now contains one of the best collections in the provinces of theatrical portraits and pictures representing scenes from Shakespeare.

The most notable treasures are, first, the old portrait of Shakespeare, from which the engraving in the folio of 1623 is generally believed to have been copied; secondly, a fine, full-length portrait of the Earl of Southampton, by P. Van Somer. In addition to these, there are Lawrence's beautiful portrait of John Kemble, and two paintings by Romney; a great subject picture by Sir Joshua Reynolds—a commission executed for the Boydell gallery about 1790.

John Opie is represented by a large work in his best manner, illustrating a passage from "Richard III."; Henry Fuseli by several weird paintings of witches, ghosts, and similar subjects; Robert Smirke by many large and small examples of his art; James Northcote by his famous painting of Master Betty. "The young Roscius" is here, and Harlow's famous portrait group of the Kemble family in "Henry VIII." Among the portraits of modern actors there are one of Sir Henry Irving, after Millais; another of Edwin Booth, by O. S. Lay; a curious portrait of Phelps as Hamlet, by Nicholas Crowley; and a full length of Mr. Arthur Bourchier as Shylock, by C. A. Buchel.

Stratford also possesses the death mask of Sir Henry Irving, by Sir George Frampton, and Bruce Joy's exquisite bust of Miss Mary Anderson, and another marble bust of Miss Ellen Terry.

MR. GEORGE DANCE'S "PEGGY" COMPANY ON TOUR.

Back row (left to right): A. Fold, Eva May, H. Barber, and H. Barrett. Fourth row: Miss Davies, H. Beardley, C. Hobby, Denise Dene, Dorothy Cooper, Eva Williams, A. Wellesley, H. James, and Nella Tomlinson. Third row: Hellett Robinson (conductor), Hayes Hacky, B. Ellis, Daisy Yale, J. Thomas, Merry June, H. Edwards, Rita Yule, and Fred Rolph (stage manager). Second row: W. Wellington, Madge Lucas, Phil Smith, Peggy Primrose, Romy June, A. Darnley, Adela Cresbin, Alfred Fisher, and Lindsey Edwards (director). Front row: Dolleen Leslie, Kathleen Stow, Molly Cole, Master Cobb, Margaret Dearlove, Cecile Trevor, and Evelyn Granville.

MISS ELLA ERSKINE AND MR. WALTER PEARCE'S "COUSIN KATE" COMPANY—ON TOUR.

Standing: Master Frank Thorndike, Miss Elsie Banks, Mr. Alan Muir, Mr. Arthur Drayton, Miss Geraldine Le Sage, and Mr. Walter Dean.
Sitting: Miss Claire Pauncefort, Mr. Walter Pearce, Miss Ella Erskine, and Mr. Patric Curwen.

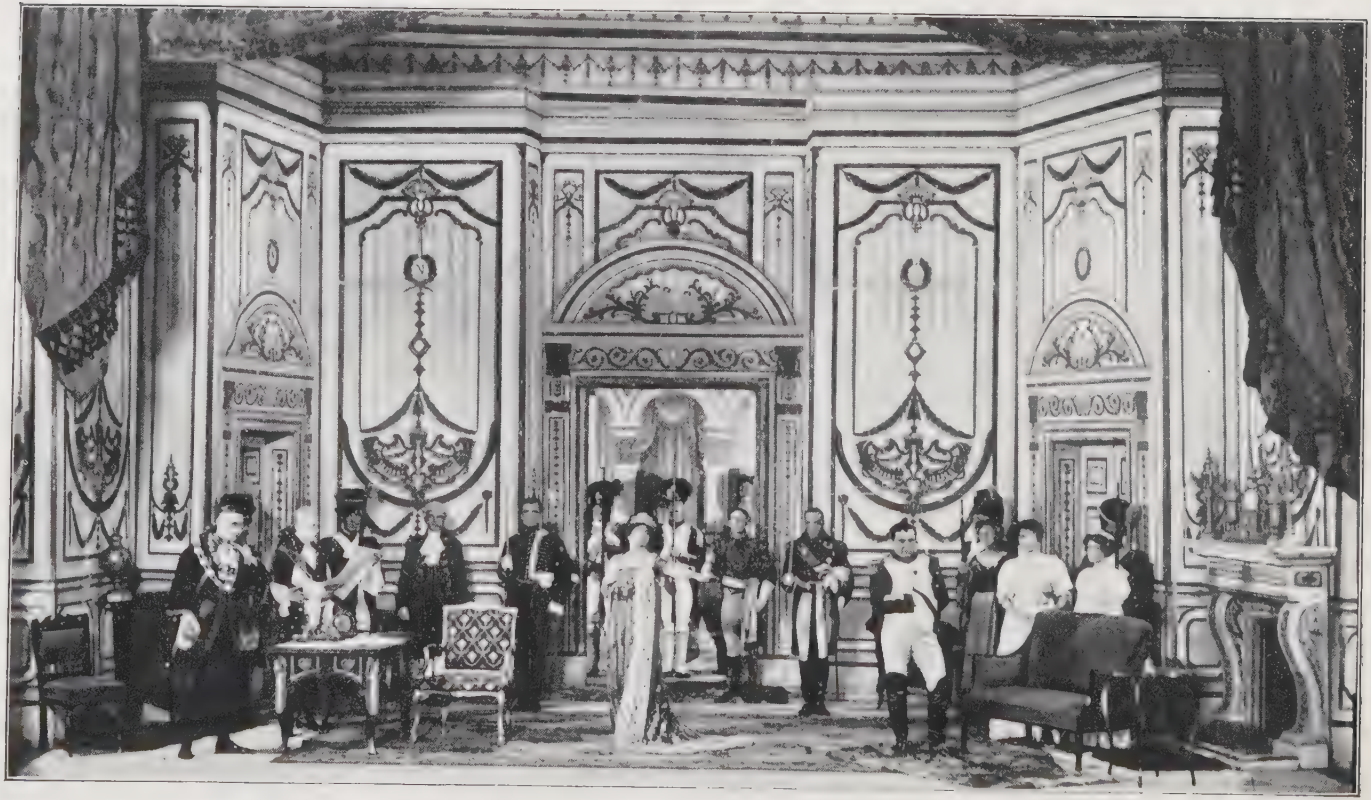
MR. FRANK BERTRAM'S "THROUGH DEATH VALLEY" COMPANY—ON TOUR.

Standing: Mr. Edwin Mellon, Mr. Arthur Fenwick, Mr. Arthur Gordon, Mr. Louis Hesse, Mr. Jack Lethbridge, Mr. Frank Norris, and Mr. Percy Bertram. Seated: Mr. Peter H. Gardiner, Mr. Brian Dale, Mr. John Sargent, Miss Marion Lindsay, Mr. J. Harmsen, Miss Enid Eden, Miss Winifred Harcus, and Miss J. Russell Sykes.

MR. FRANK GERALD'S "THE CHANCE OF A LIFETIME" COMPANY—ON TOUR.

Fleet Dark, Charles V. Sandford, Beatrice Marsden, R. Colt Aspinall, Howard Barlow, "Trinie," Paul Lovett, Evelyn Vaudeau, Fred Knight
Tom White, Harry Prince, Tom Phillips, Dan F. Roe, Edward Sidney, and Frank Gerald.

MR. W. W. KELLY'S "A ROYAL DIVORCE" COMPANY—ON TOUR.



Left to right: F. Pennington-Gush, Alfred Grenville, W. T. Elworthy, P. Morris, George Howard, Miss Beth Elliott, William O'Connor, Alfred Holles, Juan Buonaparte, Miss Lovale Frere, Miss Kitty Wickstead, and Miss Clara Earle.

WILKIE BARD

IN

"RAGTIME."

Drawn by ROBERT (BUSTER) BROWN.

THE VARIETY STAGE.

BY W. H. CLEMART.

PARADOXICAL as it may seem, the most important event of the year in variety-land never happened. When, at the end of the month of March, it was publicly announced that the King had graciously indicated his intention of commanding a music hall performance to be given at the Empire Theatre, Edinburgh, in July, during his visit to that city to attend the Coronation festivities, the delight of the music hall profession knew no bounds, for never before in the history of the music hall had such a mark of Royal recognition been recorded. A committee, for the purpose of drawing up the suggested programme to be submitted for approval by His Majesty, was formed, and consisted of Sir Edward Moss (chairman), Messrs. Frank Allen, Alfred Butt, W. H. Clemart, Walter de Frece, Walter Dickson, J. L. Graydon, Walter Gibbons, Alfred Moul, Oswald Stoll, Henry Tozer, and Mr. C. Douglas Stuart (hon. secretary). Several meetings were held, and speculation was rife as to who were to be the lucky mortals selected to entertain their Majesties. Many forecasts appeared, both in the public and professional Press, and, although it was ordained that the official programme was never to see the light of day, it can be stated that not one of the forecasts published was correct. The air was full of jubilation, when, on Wednesday morning, May 10, everything was changed to gloom by the receipt of the terrible news that on the previous evening a most disastrous fire had taken place at the Empire Theatre, Edinburgh, entirely destroying the stage and some of the dressing-rooms, and that the Great Lafayette and seven others, including two children, had perished in the flames. It did not come as a surprise when, on May 15, Sir Edward Moss received a letter from Sir William Carrington stating that His Majesty had decided that the command performance should not take place. Nothing else could possibly have been expected in the circumstances. However, it is a pleasure to record that Sir William Carrington added "that His Majesty had in no way abandoned his intention of attending a music hall entertainment, and that such a performance might be given later on, probably in London, at a suitable occasion." That His Majesty will keep his promise goes without saying, so perhaps 1912 may be looked to to compensate for the disappointment of 1911. Putting on one side its regret, the music hall profession immediately set about doing its duty to those who had suffered loss in that terrible catastrophe. Messrs. Howard and Wyndham very kindly placed the Lyceum Theatre, Edinburgh, at the disposal of Sir Edward Moss and the Variety Artists' Federation, who, without delay, proceeded to arrange a matinée in aid of the sufferers. The matinée was given on Saturday, May 20, under the patronage of their Majesties the King and Queen, and, together with a "relief fund" opened in the columns of "The Performer," realised £299 11s. This sum was dealt with by a small Federation committee, with Mr. Frank Allen, deputising for Sir Edward Moss, in the chair; and on June 20 cheques to the number of forty-one were sent out to the various applicants, not one penny being deducted for expenses. And so the "great event" never happened, but when their Majesties return from India—well, as Mr. Asquith puts it, "wait and see."

The Double License.

Probably the most important development of 1911 in the music hall situation centred itself around the action of the London County Council in granting, on November 24, what has come to be known as the "double license" to eight places of amusement, seven of them being music halls in the accepted term,

and one a dramatic theatre. These houses were given both a stage play license and a music and dancing license, which places them in the position of being allowed to present either a dramatic or a variety performance at their own sweet will, and further protects the seven music halls in question from any possible attack on the part of the "common informer" should they include the now inevitable sketch in any of their programmes. That to-day is all the progress that has been made towards bringing about free trade for all places of entertainment. Mr. Robert Harcourt, M.P., has tried hard and persistently to persuade the Government to give the time necessary for the consideration of a Bill drawn up on the lines of the recommendation made by the Joint Select Committee in 1909, to the effect that "all places of entertainment should be granted one license," whereby they would be entitled to present any class of entertainment, but he has only been met with a very vague assurance that something may be done in 1912, which promises to be a very busy and interesting year, taking one consideration with another. In the meantime it is quite possible that things may develop in another direction. The Chairman of the Theatres and Music Halls Committee informed the L.C.C. that he had conferred with the Lord Chamberlain, whom he reported to be in complete accord with the policy of granting double licenses. The majority of London halls, so far as the question of stage play licenses is concerned, are under the jurisdiction of the Lord Chamberlain, who is in the position of granting such licenses at any time. It need, therefore, not be a matter for surprise if, before very long, applications are made by those music halls under his jurisdiction for stage plays licenses to be granted them without their having to surrender their music and dancing licenses, as has been customary in the past. This arrangement rather places the theatrical manager who did not apply to the L.C.C. in November for a music and dancing license at a disadvantage, should he suddenly desire to put on a variety programme. The L.C.C. has no power at present to grant music and dancing licenses, except once a year, and that in November, and so until November, 1912, no theatrical manager in London, with the exception of Mr. Dudley Bennett, of the Shakespeare Theatre, Clapham Junction, will legally be in the position to play "variety," however much he wishes it. In addition to the granting of double licenses, the two other most interesting decisions arrived at by the L.C.C. in November were, firstly, that Mr. Oswald Stoll should not be granted a music and dancing license for the proposed Empire at Fulham; and, secondly, that Sir Edward Moss must continue to run the London Hippodrome on teetotal principles. However, as both these gentlemen are known for their pertinacity of purpose, perhaps 1912, which is already loaded with all sorts of possibilities, may see their persistency meet with more popular approval.

Any Combines?

The annual article in the Stage Year Book would hardly be complete without some reference to "combines." It would be like having a Christmas turkey without the sausages. The "great combine" has not yet appeared on the horizon, although those who think they know say that it may turn the corner any moment. For the moment the only 1911 development in the combine direction was that announced on July 30, when the world was informed that Mr. Oswald Stoll had accepted the position of chairman of the London Theatres of Varieties, Limited (being the official name of the Gibbons Circuit), and that Mr. Walter Gibbons would continue to occupy the position of managing director, as heretofore. Up to now the arrangement has not made any very marked impression on things in general—but one never knows. One result has been the discontinuance of the opposition in Croydon, for the house controlled by Mr. Stoll is now given over to the legitimate, and Mr Gibbons is once again the sole purveyor of variety to the residents of that suburb. Another result has shown itself in a certain amount of interchange of artists between the halls controlled by each gentleman, and the introduction, in a small way, of the "turn-working" system at the halls under Mr. Stoll's banner, which previously were run on the entirely exclusive principle. Taken altogether, however, the co-operation of these gentlemen has not had any deleterious effect on the general position—at least, so far as the artists are concerned.

The Weather.

The weather and the picture theatres have been the bane of the music hall manager's existence in 1911, that is if report may be depended upon. The music

hall manager is not a bit sorry for the theatrical manager, but he has a distinct objection to the picture theatre manager doing that to him which he has done to others. It was an interesting picture to see the music hall manager appealing to the L.C.C. for legal permission to encroach on the theatrical manager's preserves, and at the same time appealing for legal protection against the picture theatre manager encroaching on the music hall preserves The funny thing is, he got both. He must have backed it "both ways." As for the weather, nobody will deny that the summer of 1911, so far as the heat was concerned, broke all records, and a hot summer is not conducive to good music hall business. Unfortunately for the managers they had to perspire and bear it; and then to make things worse the railway strike occurred, and at one time it looked as if the music hall business was going to end in temporary chaos. It was about the middle of August that the leading managers had a meeting and decided that they would have to close their halls for a time unless the artists were prepared to make a considerable reduction in the salaries for which they had contracted. The railway strike was to be the reason of closing, a reason which was quite legal under the Award. The managers' decision was officially communicated to the Variety Artists' Federation, but fortunately for all concerned, before it was possible to obtain the official opinion of the members of the V.A.F., the railway strike was declared off, and the thermometer dropped a point or two. The Federation's reply became unnecessary, and so none was given. The heat wave passed into oblivion, and the music hall wheels began to go round as usual, and are still going.

The Growth of the Nude.

Whether the hot weather was in any way responsible or not, it is beyond dispute that 1911 has seen the exploitation of "the female form divine," as a public amusement carried to such an excess that it has at last arrived at breaking point—and not one moment too soon. Why the authorities ever allowed exhibitions of this class to take root in this country has always been a mystery. The result has been that managers have allowed their commercial instincts to over-ride their sense of propriety, and have vied with each other in finding in succession women who were willing to present themselves in public in a greater state of nakedness than their predecessors. Perhaps it is as well they should have done so, for at last the London County Council, which has been so busy looking after the morals of the music hall patron as to force him to leave the building if he desired to commit the unpardonable sin of consuming a whisky and soda or a bottle of beer, has realised that the responsibility may be on it if the wife, daughter, or sweetheart of the said male music hall patron is treated to an exhibition of nudity in public, which only a few years ago would have resulted in the appearance of both artist and manager at the nearest police court on a charge of indecency. In the near future the question is to be debated on by the London County Council, and in the meantime the demand for beads and *chiffon* is understood to be on the increase. It is an open secret that when the boom in bare flesh was first attempted the managers concerned quite expected the authorities to step in, and the surprise was that they did not. The consequence was, that even those managers who, from conscience or fear of the authorities had refused to give engagements to this class of "act," were soon tumbling over one another, outbidding each other in price for an article for which previously they had refused to pay a merely nominal figure. Although none of them would admit it, there is not one amongst them who does not know the real secret of the drawing power of such performances. Their Press agents have been instructed to preach the "Gospel of Art" ad nauseum, and to meet adverse criticism with insinuations of pruriency. Some day, in the near future, it is hoped that some managements will realise that there is still a large, very large, section of the British public willing to go to music halls which now does not, just so soon as it is possible to take wife, daughter, or sweetheart without the slightest danger of her being subjected, in however small a degree, to vulgarity, innuendo, or indelicacy.

Sunday Shows.

Little or no progress has been made in London on the question of the Sunday opening of places of entertainment. There are just as many places open at the end of the year as there were on January 1, in spite of the fact that during the year the London County Council passed regulations which were supposed, and appeared to be, most stringent. Anyone who can believe that

these places are opened Sunday after Sunday without any profit to the proprietors worth speaking of can believe anything. And now, as was only to be expected, the cry is being raised, if one class of place is to be allowed to open on Sundays, why not the others?—meaning theatres and music halls. Sir George Alexander and Sir Herbert Tree have publicly asked that question, and when two gentlemen of their importance in the entertainment world commence "taking notice," the position becomes serious. In fact, the position is already more serious than most people choose to believe. The public is surely, and by no means slowly, being educated into a taste for Sunday public entertainment, and it is not a far step to the time when, if its education is continued, it will demand it, and it is generally accepted as a fact that when "public demand" calls for something, that something is sooner or later forthcoming. It is no use mincing matters. Actors and music hall artists are creating a rod for their own backs by their continued acquiescence in appearing in public on Sundays and rendering those performances which it is their usual custom to give on week-days. "Charity" may be the reason, but "charity" will not help them when they find themselves doing seven days' work for six days' pay—and that is where it will end if the tide is not stemmed ere long. The Middlesex County Council has recently vetoed Sunday shows, whether given for charity or not, and has set an example which other authorities might do worse than follow. There is any amount of time to give performances for "charity" between Monday morning and Saturday evening.

New Halls.

In spite of all the talk of bad trade, overcrowding, and picture theatre competition, the opening of new halls has in 1911 been fairly frequent. In London two palaces have risen from the ashes of the old Middlesex and the ancient Standard, Pimlico. The new Middlesex Empire, under the control of Mr. Oswald Stoll, is running "twice nightly," and the Victoria Palace, controlled by Mr. Alfred Butt, after trying the "every afternoon and evening" method for about six weeks, fell into line with the "two-shows-a-night" system. Early in the year the Palladium performed the same feat, much to its advantage. Mr. Walter Gibbons added the Hippodrome, Lewisham, to his circuit in February, and the Surrey Theatre, after extensive structural alterations, resumed business in April. Cosy Collins's, of Islington, entirely redecorated, opened under new management in September, and the Palace, Watford, recommenced operations in October, being run in conjunction with the Syndicate halls. Similar developments have taken place in the provinces. The Eastleigh Variety Theatre opened in June, to be followed by the Hippodrome, Bedminster, in August. The ill-fated Empire, Edinburgh, with a completely new stage, also threw open its doors in August; and Doncaster blossomed out with a Palace of its own during the same month. Mr. Samuel Lloyd, at the end of the year, presented the City of Glasgow with the Olympia and the Savoy; and the Royal Variety Theatre, Rushden, also made its appearance. Mr. T. Allan Edwardes re-opened the Gaiety, Birmingham, in October; and the old Alhambra, Brighton, reappeared as the Palladium the same month. Mr. Thos. Hargreaves brought up the rear with the New Palace, Rochdale: making a total of sixteen, either built or re-opened, to the credit of 1911.

Obituary.

The hand of Death has in 1911 been laid heavily on the music hall profession. The Variety Artists' Federation has lost during the year seventeen of its members—a greater number than has happened previously in any one year. To that might be added the names of six or seven other music hall artists, more or less well known, whose voices are stilled for ever. The managerial side has also paid the inevitable toll. No fewer than four well-known managers have passed away, being Mr. Henry Sutton, of the Syndicate Halls; Mr. H. J. Hitchens, of the Empire, Leicester Square; Mr. Fred Mouillot, of the Theatre Royal, Dublin; and Mr. Harry Rickards, of Australia. Mr. Walter Gibbons suffered the loss of his wife, who was a daughter of the late Mr. G. Adney Payne, on January 1, and in November that world-wide known showman, Lord George Sanger, was cruelly murdered by one of his own employees. May they all rest in peace.

Music Halls v. Pictures.

Everything was promising for a peaceful ending to an eventful year, and all looked as if the Christmas bells would ring out "Peace on Earth" to all branches

of the profession, when news arrived from the Newcastle-on-Tyne district that the picture theatre proprietors of that neighbourhood had been attacked through the licensing authorities by the Entertainments Protection Association of London, a body which consists of all the important magnates of the music hall world. Fired by their success in persuading the London County Council to refuse music and dancing licenses to the picture theatres of London, which were only granted the privilege of adding the attraction of instrumental music to their display of pictures, the music hall managers, through their Association, sought to reduce the Newcastle picture theatres to the same level. For some time past the Newcastle picture theatres have been permitted by the licensing authorities to introduce a variety element into their programmes, and the music hall managers have looked upon this as being unfair competition. They claimed that where variety talent was introduced into a picture theatre the same restrictions as regards fireproof curtains and special exits, as were insisted upon in the music halls, should be made to apply also. This raised a storm amongst the picture theatre proprietors of Newcastle and the numerous artists who, in most cases through lack of engagements in the halls, have found the means of making a living in the picture theatres. Protest meetings were held, but the Town Improvement Committee of Newcastle nevertheless passed a resolution to the effect that in future extra exits and fireproof curtains should be provided in all the picture theatres in the City where variety "turns" were included in the programme, thus reducing the picture theatre programme to instrumental music and pictures, as in London. The resolution will become a condition of license on February 1, 1912, on which day the picture theatre licenses come up for renewal, that is, providing that the Town Improvement Committee cannot be persuaded to modify its decision in the interim, and there are hopes that it may, at all events, in favour of those picture theatres which do not indulge in the use of scenery and lighting effects. The action of the Entertainments Protection Association savours somewhat of the "common informer," the fireproof curtain theory being put forward more as a penalty for invading the domain of variety than as the result of any anxiety on its part for the especial safety of the public or the artists. It is to be hoped that the E.P.A. will not think of suggesting the installation of a fireproof curtain in the House of Commons.

The Variety Artists' Federation.

To say that the Variety Artists' Federation still prospers will call for no expression of surprise, as it is generally acknowledged to be a "live" organisation. During the past year 566 new members have been accepted, amongst whom are to be found many of the prominent actors and actresses who have migrated from the theatrical to the variety stage. That is at it should be, for it cannot be denied that it is the duty of all engaged in variety theatres to support the organisation which does so much to help in making their professional lives as smooth as possible. In March the official organ of the Federation, "The Performer," was handed over to a limited company, consisting of members of the Federation only, for a cash consideration of £3,000 and a debenture of £2,000. Half the purchase price has been paid, and 1912 will see the purchase absolutely completed. The available funds of the Federation on December 31 stood at £7,564, and if the rate of progress is maintained, December 31, 1912, should see the Federation with £10,000 at its disposal, by means of which much good work may be accomplished. The last few days of the year 1911 were occupied by the sending out of the formal notices to all managers of the proposed amendments to Sir George Askwith's award of 1907, which the Variety Artists' Federation wishes to bring forward for consideration in 1912. It is the wish of the Federation that the new suggestions shall be understood to be put forward in all good faith, and with a desire only for the better working of the music hall machinery. Any suggestions on the part of the managements will receive from it the most cordial and courteous consideration, and so between the two, meeting, as it is hoped, in friendly conclave with the spirit of antagonism entirely conspicuous by its absence, there may spring up that desire for the creative policy outlined by Mr. Oswald Stoll, by which the continued prosperity of the music hall industry can only hope to be assured.

Campbell-Gray

"SUMURUN" AT THE COLISEUM.

Afterwards done in full at the Savoy

[*Campbell-Gray*

"THE GATE OF DREAMS" AT THE COLISEUM.

MR. C. W. HUDDART AND MISS HAZEL THORNTON.

[*Campbell-Gray*

MR. JAMES WELCH IN "THE HOOLIGAN," AT THE COLISEUM.

VIOLET ROMER

In the Hungarian Rhapsody by Liszt at the Coliseum.

[*Campbell-Gray.*

RAJAH,

The Egyptian dancer, at the Coliseum.

Campbell Gray

VIEWS OF MME. SARAH BERNHARDT'S DRESSING ROOM

When she was at the Coliseum.

VARIETY PRODUCTIONS OF THE YEAR.

MRS. LANGTRY and MR. OSCAR ADYE

In "Between the Acts" at the Empire Hippodrome.

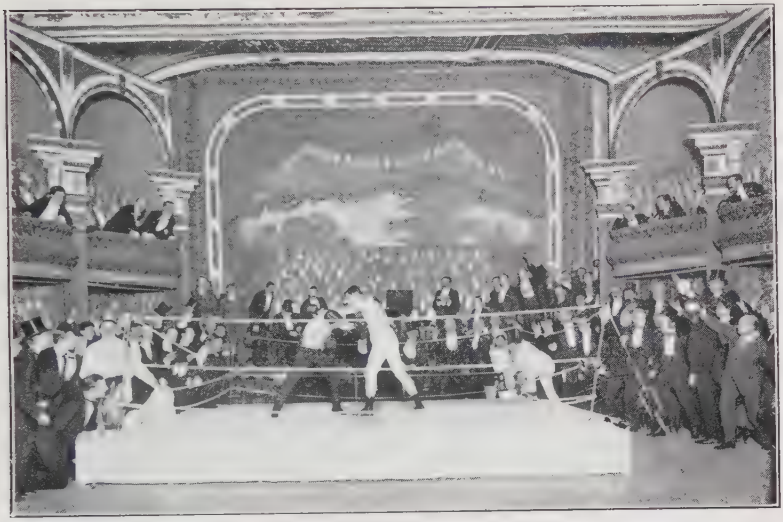
MISS IRENE VANBRUGH

In "The Twelve Pound Look" at the London Hippodrome.

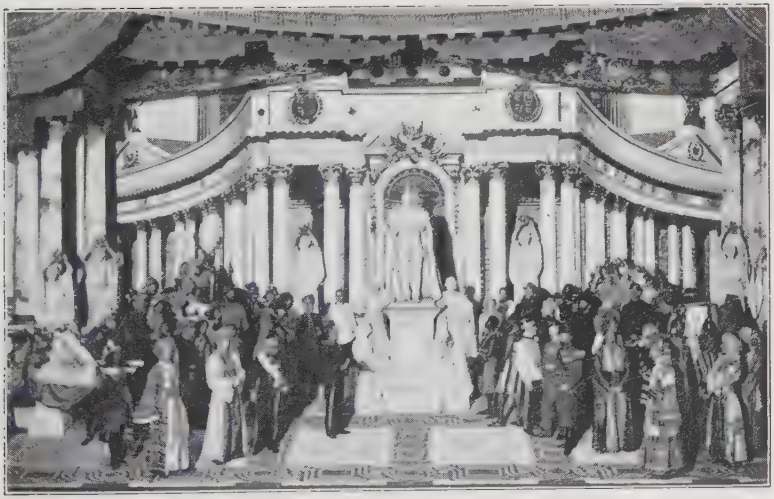
SAHARY DJELI IN "SYRIA," AT THE LONDON HIPFODROME.
The first scene.

SAHARY DJELI IN "SYRIA," AT THE LONDON HIPPODROME.
The final scene.

VARIETY PRODUCTIONS OF THE YEAR.



THE FIGHT SCENE IN CECIL RALEIGH'S SKETCH, "THE WINNER," AT THE LONDON HIPPODROME.



THE FINAL SCENE IN TOFT'S STATUARY, AT THE LONDON HIPPODROME.

MISS CLARA EVELYN IN "THE ETERNAL WALTZ," AT THE HIPPODROME.

THE NEW MIDDLESEX.

Opened October 30, 1911.

THE NEW VICTORIA PALACE

(Formerly the Royal Standard), opened November 6, 1911.

THE VARIETY ARTISTS' BENEVOLENT INSTITUTION,
"BRINSWORTH," TWICKENHAM.

THE EXTERIOR.

A VIEW OF THE GROUNDS.

VARIETY ORGANISATIONS.

VARIETY ARTISTS' FEDERATION.

Founded February 18, 1906. Registered under the Trades Union Acts, 1871 and 1876. Offices, 18, Charing Cross Road, London, W.C., Telephone, Gerrard 6950. Affiliated to the Trades Union Congress, the White Rats of America, the International Artists' Lodge, and L'Union Syndicale des Artistes Lyriques. Officers:—Chairman, Mr. W. H. Clemart; Trustees, Messrs. Joe Elvin, Paul Martinetti, and Edmund Edmunds; Treasurer, Mr. G. H. Chirgwin; Accountant, Mr. W. H. McCarthy. Executive Committee meetings every Thursday at 12. London and provincial meetings every Friday at 12. Mr. Fred Herbert, Secretary.

The Federation aims at the abolition of all abuses detrimental to the interests and welfare of the music hall profession. It provides its members with financial assistance as regards railroad fares, free legal advice, free legal protection, and a court of arbitration between artists and proprietors—thus saving law expenses. There is also a death levy of 6d. per head per member. Entrance fee, 21s. Weekly subscription, 6d.

The Executive are as follows:—Jas. Alexandre, J. Atroy, Rossi Ashton, Martin Adeson, W. H. Atlas, Barney Armstrong, Charles Austin, Joe Archer, Peter Bijou, Signor Borelli, Sid Bandon, Bert Bryne, Harry Barrett, J. R. Barnard, F. J. Barnard, Albert Brady, Thomas Bright, Harry Bancroft, Edwin Barwick, Geo. Brooks, Burnetti, Andie Caine, J. W. Cragg, G. H. Chirgwin, Leoni Clarke, Fred Curran, Chas. Coborn, Harry Conlin, Morny Cash, W. J. Churchill, T. C. Callaghan, Whit Cunliffe, Dave Carter, Syd Crossley, Tom E. Conover, Harry Claff, Geo. D'Albert, Harry Delevine, Sam Delevine, Percy Delevine, Robert Dunning, William Downes, J. J. Dallas, Marriott Edgar, Seth Egbert, W. F. Frame, James Foreman, Fred Ginnett, A. E. Godfrey, Horace Goldin, Tom Gott, Robb Gilmore, Arthur Gallimore, W. E. Gillen, Fred Griffiths, Gus Garrick, Frank Halter, Geo. Hughes, Carl Hertz, Frank Haytor, Martin Henderson, Phil Herman, Harry Jee, James Kellino, Fred Kitchen, C. W. Kloof, Max Berol Konarah, J. W. Knowles, Albert Le Fre, Alf Leonard, Harry Lauder, Jay Laurier, Fred Latimar, J. P. Ling, John Le Hay, B. Monti, Walter Munroe, Fred Maple, James Mooney, F. W. Millis, Harry Mason, Chas. McConnell, Joe McConnell, Steve McCarthy, Geo. Newham, Orpheus, Jim Obo, Ben Obo, Wal Pink, Jack Pleasants, Pip Powell, Fred Russell, Charles Rich, W. B. Raby, Austin Rudd, J. W. Rickaby, Harry Radford, F. V. St. Clair, Fred Sinclair, Ryder Slone, Max Sterling, Harry Stelling, Eugene Stratton, George Sanford, Albert Schafer, Alfred Sutcliffe, Harry Tate, Joe Tennyson, Thora, Deane Tribune, Albert Voyce, Arthur Verno, Horace Wheatley, Tom Woottwell, Erne Warsaw, W. H. Wallis, Horace White, Bert Williams, J. W. Wilson, Harry Wenburn, John Warren, H. O. Wills, J. A. Wilson, Ben Whiteley, Howard Ward, J. H. Zarmo.

GRAND ORDER OF WATER RATS.

This Society was founded in 1890. Its headquarters are the Vaudeville Club, 28, Charing Cross Road, W.C. In 1911 Mr. Harry Tate was King Rat. For the present year the officers are as follows:—King Rat, Mr. Charles Austin; Prince Rat, Mr. George D'Albert; Scribe Rat, Mr. W. H. McCarthy; Test Rat, Mr. George Sanford; Bank Rat, Mr. Edwin (Papa) Brown; Musical Rat, Mr. Alf. Leonard; Collecting Rat, Mr. Seth Egbert; Bait Rat, Mr. Albert Egbert; Trustee Rats, Messrs. J. W. Cragg and Edwin Brown.

During the year the Water Rats held their "Motor Run" to Brooklands and Twickenham on November 1, and an Up-river Outing. The Order held a matinée at the Oxford on November 20, in aid of its own charities.

MUSIC HALL ARTISTS' RAILWAY ASSOCIATION.

Founded February 2, 1897. Head offices, 18, Charing Cross Road, London, W.C. Secretary, Mr. C. Douglas Stuart. Branch offices :—Glasgow: 36, Renfrew Street. Agent, Mr. John Alexander. Liverpool: 21, Houghton Street. Agent, Mr. Tom McKay. Manchester: All Saints Chambers, 46, Sydney Street, Oxford Road. Agent, Mr. Fred Slingsby. Officers for the current year :—Hon. President, Mr. Joe Elvin; Hon. Vice-Presidents, Mr. Charles Coborn, Mr. Albert Le Fre, Mr. Fred W. Millis, and Mr. Douglas White; Hon. Trustees, Messrs. J. W. Cragg, Paul Martinetti, and G. H. Chirgwin; Hon. Treasurer, Mr. Arthur Rigby; Chairman of Committee, Mr. Harry Blake; Vice Chairman, Mr. Albert Voyce; Hon. Solicitor, Mr. Eugene Judge (Judge and Priestley).

The principal item of importance that has occurred with reference to the Association during the year has been the decision of the general meeting of members, held in October, to increase the annual subscription to 7s. 6d. instead of 6s., donating from this 2s. 6d. on each card to the new Music Hall Benevolent Institution. This new rule came into force on January 1. The Annual Dinner and Dance took place in February, Mr. Harry Tate presiding, when £400 was subscribed for the Benevolent Fund. A conference with the theatrical representatives of the railway companies took place in October, when several important matters were considered, the ultimate issue upon which is not yet decided, but it is hoped will be within the next few weeks. Another £200 was voted at the General Meeting, to be divided between the Railway and the Music Hall charities. The membership still continues to increase; the total number now on the books as active members is a few under 7,000. Weekly meetings of the Committee are held every Wednesday at 12 o'clock.

THE TERRIERS' ASSOCIATION.

A benefit society for variety performers. President, Mr. Albert Voyce; Vice-Presidents, Messrs. G. P. R. Burgess, Andie Caine, T. C. Callaghan, Harry Conlin, Harry Gage, Arthur Gallimore, H. H. Griff, C. W. Kloof, Ben Obo, Jim Obo, Tom Packer, and Jesse Sparrow; Hon. Trustees, Mr. Harry Gage and Mr. S. N. Salter; Hon. Treasurer, Mr. Harry Barnard; Hon. Solicitor, Mr. G. P. R. Burgess; Hon. Auditors, Mr. G. Ernest Aplin and Mr. Albert Voyce; Medical Officer, Mr. G. F. McCarthy; Public Auditors, Turquand, Turquand, and Company; Executive Committee, Messrs. W. H. Atlas, G. Ernest Aplin, Robert Abel, Harry Bancroft, Harry Barnard, Harry Bent, Ted E. Box, Frank Boyce, T. Burnetti, George Cooper, Charles C. Cornish, Ernest D'Almaine, Albert De Brean, W. R. Dunkley, E. B. M. Frost, Charles F. Gage, W. E. Gillin, Harry Gribben, Albert Heath, Martin Henderson, Billy Hobbs, Fred A. Hooper, Barney Hyams, E. Karno, Julian Mack, Bert Marsden, Tom Maxwell, Fred W. Millis, Bert Olrac, Ernest Powell, Dan Robans, Syd Walker, William Welsh, Horace Wheatley, Douglas White, Ben Whiteley, W. Wisper, Ben Woodger, Harry Wright, and H. Cory Woodrow; Secretary, Mr. Arthur Were.

During 1911, nearly one hundred variety artists have been initiated into the mysteries of the Order. The Association offers advantages and benefits to variety or theatrical artists, sick pay during illness, free medical attention at home, in the country, or abroad, death grants in respect of member, or at death of member's wife, insurance of properties against loss by fire, free legal advice, emergency loans, etc. A ceremonial meeting is held every Sunday evening at the Three Stags Hotel, Kennington, where a large room is fitted up specially for the Terriers, who have their own regalia, etc., and officers are appointed to certain positions. After the usual business, new members are initiated into the Order, and discussions on matters of interest take place. Ladies Concerts are held upon the first Sunday in every month, after the usual meeting. The Terriers celebrated their 21st anniversary in May last, by a banquet at the Horns Hotel. The Annual River Outing and New Year's Banquet are special features of the Terriers. Honorary membership of the

Association is also open to gentlemen connected directly or indirectly with the variety profession.

Head-quarters, Three Stags Hotel, Kennington Road.

VARIETY ARTISTS' BENEVOLENT FUND.

The great feature during the past twelve months in connection with the Benevolent Fund has been the securing of a freehold property for the new Institution at "Brinsworth," Staines Road, Twickenham, and the professional reception thereat. There are at present fourteen old professionals who are living in the Institution, and everything is going on there most smoothly. The amalgamation of the Institution with the old Music Hall Home is in negotiation, and will probably be effected before the summer. During the year "Tag Day," a novel form of collection, was inaugurated, and, by kind permission of Mr. Oswald Stoll, a matinée was held at the Coliseum on December 12, by which £250 was added to the Fund. During the year the Benevolent Fund was amalgamated with the Institution, a change that has led to most satisfactory results. The Benevolent Fund gave away over £1,000 last year in gifts and loans, at an expenditure of a little over 3s. in the £. The Annual Meeting will be held in February.

THE MUSIC HALL HOME.

The Music Hall Home was founded fifteen years ago by certain prominent members of the Terriers' Association. The objects of the Music Hall Home are to afford shelter to deserving members of the variety profession who have fallen on evil times, and to provide a permanent home for poor performers who, through illness, disablement, or old age, are quite unable to find employment.

At present there are ten inmates lodged in the Home, which is situated at 31, Wilson Road, Camberwell, S.E.

The officers for the ensuing year are :—President, Mr. Walter de Frece; Vice-Presidents, Messrs. Harry Barnard, Harry Bawn, Ted E. Box, G. P. R. Burgess, Tom Branson, Harry Day, Jas. E. Dunedin, Percy Ford, Harry Gage, Walter Hassan, John Lawson, F. H. Pedgrift, C. J. Bartleet Perry, Jesse Sparrow, C. Douglas Stuart, Chas. Weldon, Arthur Were, Douglas White, and Bransby Williams. Committee, Messrs. John Alexander, W. H. Atlas, Phil Ascot, Willie Benn, Harry Birkhead, Harry Blake, T. C. Callaghan, William Cody, George Cooper, C. C. Cornish, Syd Crossley, J. H. Davy, W. R. Dunkley, Nelson Francis, Harry Gribben, H. Griff, Berry Hope Jack Hurst, W. Kloof, F. H. Kohler, Ernest Lepard, Geo. Leyton, Julian Mack, C. Mannering, Bert Marsden, Jock Miller, Maurice, Walter Norman, Ben Obo, Jim Obo, Tom Packer, Samuel Salter, Arthur Simmons, H. R. Stephens, Leo Stirling, Syd Walker, Horace Wheatley, Jack Woolf, and Harry Wright; Treasurer, Mr. Harry Barnard; Hon. Auditor, Mr. Arthur R. Welchman, A.C.A., chartered accountant, 9, Old Jewry Chambers, E.C.; Secretary, Mr. Benj. Woodger. Honorary Solicitor, Mr. G. P. R. Burgess; Matron, Mrs. J. Frinn. The committee meetings are held at the Three Stags Hotel, 69, Kennington Road, on the first and third Thursdays in the month.

MUSIC HALL LADIES' GUILD.

The Guild was founded in 1906. President, Miss Irene Rose; 1st Vice-President, Miss Cecelia Macarte; 2nd Vice-President, Miss Louie Davis; Hon. Treasurer, Miss Lottie Albert; Executive Committee, Mrs. Gintaro, Miss Marie Lloyd, Mrs. Herbert Shelley, Mrs. George Gilbey, Miss Julie Macarte, Miss Kate Vulcana, Miss Louie Davis, Mrs. Vernon Cowper, Miss Alexandra Dagmar, Mrs. Chas. Coborn, Mrs. Fred Kitchen, Miss Marie Kendal, Miss Fanny Harris, Mrs. Fawkes, Mrs. Edward Lauri, Miss Ray Wallace, Mrs. Morton, Mrs. Arthur Were, Mrs. Andie Caine, Mrs Kasrac, Mrs. G. H. Chirgwin, Miss Irma Lorraine, Miss Gladys Huxley, Mrs. Harry Tate, Mrs. Alva, Mrs. G. H. Smythson, Miss Carlotta Levey, Miss Clarice Mayne, Miss Evelyn O'Connor, Mrs. Billy Merson, Miss Maggie Bowman, Miss Bertha De Pas, Miss Mabel Mavis, Mrs. John Spissel, and Miss Norah Delaney.

The Guild was formed with the object of assisting the wives of artists

who, through lack of employment, illness, or confinement, are in want of help, by supplying proper medical aid, food, coal, or other necessaries as may be required. Also, in cases of confinement, to lend a supply of suitable baby clothes for the first month, to be returned at the expiration of that time. To assist widows of artists to find suitable employment; to find employment for children of poor artists and orphans, as programme sellers, call boys, in sketches, or in offices; to supply necessitous artists with free clothing; to sell stage and other clothing to artists who may require it, at a very small charge; to visit the sick; to give toys, books, and games to sick children of artists.

Meetings are held every Wednesday at the offices, Albion House, 61, New Oxford Street, London, W. Secretary, Miss Melinda May.

THE FERRETS.

The Social Order of Ferrets was formed on December 4, 1911. The object of the society is to promote sociability and good fellowship among the ladies of the music hall profession and their friends. Applications for membership and all particulars can be obtained from the Scribe Ferret, 7, Glenshaw Mansions, Brixton Road, S.W. There are twelve Founder Ferrets, and the first officers are:—Queen Ferret, Miss Irene Rose; Princess Ferret, Miss Julia Macarte; Bank Ferret, Mrs. Arthur Were; Musical Ferret, Miss Mabel Mavis; and Scribe Ferret, Mrs. N. Alva. The Order have under consideration the establishment of a Club.

THE CONCERT ARTISTS' BENEVOLENT ASSOCIATION.

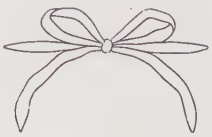
The Association, of which Mr. George Robins is chairman, consists of ladies and gentlemen who are professional vocalists, instrumentalists, and entertainers. It has been established since 1897, and is managed by an annually elected Committee of fifteen members.

The Association is for the purpose of relieving the sick and needy, promoting sociability, providing legal and medical advice, furnishing a central address, redressing grievances, giving opportunity for discussion upon all matters connected with the concert artists' profession, and publishing a list of members for the use and guidance of entertainment promoters. The Association is willing to act as arbitrator when any dispute concerning its members' interests is brought to its notice.

The Association has its Benevolent Fund and Special Sickness Fund. During the year a number of "At Homes" are held on certain Sunday evenings, when members have the opportunity of appearing. These "At Homes" are attended by organisers of concerts and others, and the advantage to the artist appearing is obvious.

The entrance fee is 5s. Annual subscription £1 1s. For country members resident over forty miles beyond London the annual subscription is 10s. 6d.

Secretary, Mr. Arthur C. Roberts, 9-10, Pancras Lane, London, E.C.



NEIL KENYON

IN

"THE CADDIE."

Drawn by ROBERT (BUSTER) BROWN.

THE DRAMATIC YEAR IN PARIS.

BY THE PARIS CORRESPONDENT OF "THE STAGE."

THE long list of plays produced in Paris during 1911 denotes, beyond all doubt, that dramatic work is increasing in popularity amongst writers, and the success that has attended most of the theatres also goes to show that there is no falling-off in the public taste for this form of entertainment. If a rigorous analysis had to be made at the present time of theatrical evolution in France, the admission would be induced that though there is no playwright towering above all the rest in the higher form of drama, yet Paris can boast of a considerable number of skilful dramatists, with whose work, either as regards quality or quantity, perhaps no other country can compare. Ibsen and Bjoernson are dead, and Gerard Hauptmann is getting exhausted. In Paris particularly the theatre is as flourishing as ever, and seems in no danger at present of losing anything of its seduction or its strength. Certainly no such word as "decadence" can be used in connection with it.

The Better-known Dramatists.

Only a few of the most popular writers are missing from the year's list, but astonishing work has been done by Georges de Porto Riche, Henry Bernstein, Pierre Wolff, Henri Lavedan, Alfred Capus, Gabriel Trarieux, Henry Kistemaeckers, Paul Bourget, Tristan Bernard, Emile Fabre, Henry Bataille, and those prolific collaborators De Flers and De Caillavet, who have often during the year had plays running simultaneously at three theatres.

The prejudice that existed in Paris for so many years, and particularly during Francisque Sarey's time, against foreign productions seems to have completely disappeared, for we had a Viennese season, directed by M. Léon Poirier, at the Vaudeville, as well as an Italian season, headed by Ermete Zacconi, at the Antoine, and Novelli played lead with another troupe at the Réjane in November; whereas, for Mr. George Edwardes's "The Quaker Girl" company, with Phyllis Dare, the huge Châtelet was requisitioned in June. Russian opera and Russian ballet seasons were also numerous, the Opera House, the Sarah Bernhardt Theatre, and the Châtelet all having served for these performers. The Belgian play, "Le Mariage de Mlle. Beulemans," that had been running for several months in 1910, continued to attract Paris playgoers during 1911 –till, in fact, it had been moved in turn to three different theatres; and M. Camille Sainte-Croix went on in a most meritorious manner with his Shakespearean productions at the Trocadéro—"Romeo and Juliet," "The Merchant of Venice," and "Jules César," interpreted by Mlle. Madeleine Roch, of the Comédie Française, having all in turn been mounted. As if by way of compliment to England, and in anticipation of the Dickens centenary celebration, several managers adapted Dickens stories. "Monsieur Pickwick," at the Athénée, had a run of several weeks in the autumn, and it was followed by Max Maurey's adaptation of "David Copperfield," at the Odéon.

What was one of the most gratifying features of the year was that at the last annual general meeting of authors and composers, when no fewer than 187 authors were present, the report read by Gabriel Trarieux showed the improvement this year upon last as regards authors' rights to be more than a million of francs, the excess figures being equivalent to about £45,000 in a total of £240,000. In turning to the theatrical menu spread before Parisians just now there is evidence enough that, in whatever direction the tide of popular favour is setting, it is not towards pleasant vapidity. We should hardly be justified, however, in expecting a world populated with masterpieces. I have no inten-

tion of endeavouring to convey the impression that our current plays are all works of genius any more than that all the playwrights to whom we have listened are marked out for immortality; but on the Paris stage to-day there is certainly wit enough and to spare, together with plenty of live people.

Operas and Operettes.

In addition to the two subventioned opera houses, one of which, like the Comédie Française, never closes, even for a short summer recess, operas have been constantly performed at the Gaîté Lyrique, which is subventioned by the Ville de Paris, as well as at the Trianon Lyrique, which M. Félix Lagrange directs so ably. In proof of the increasing popularity of operette, I may mention that Offenbach has lately been played at three theatres, his "Vie Parisienne," "Madame Favart," and "Les Contes d'Hoffmann" having been given simultaneously at the Variétés, the Apollo, and the Opéra Comique. On the other hand, the output of melodrama, as we were accustomed to look for it at the Ambigu or the Porte St. Martin, has been below rather than above the average ultra-romantic and tempestuous drama, and in its place at the Ambigu we have had comedy and even revue. Lady dramatists, it may be noted, have not distinguished themselves, as they did in 1910, and, consequently, a passing mention will suffice for Madame Dick May's "Mère," at the Odéon, for Madame Michel Carré's "A plein cœur," at the Comédie Royale, and for Mlle. Gaulard's "Frivoline," in verse, which was given at the Théâtre des Arts.

Commencing with the four Government subventioned theatres, which comprise the Grand Opera, the Opéra Comique, the Comédie Française, and the Odéon, mention may be made of the Wagnerian cycle performed in June, when Herr Weingartner was specially engaged as chef d'orchestre. I happen to know that this conductor had no sooner accepted the engagement than he began to feel uneasy about the orchestra, which for Wagnerian performances needs such special training, particularly when the cycle is given, as in this case, without the customary cuts. Herr Weingartner was, however, gratified to discover that the musicians invariably accompanied the singers instead of overwhelming them with sound, as often happens, and he found, also, that the Parisian public during the past ten years had likewise made remarkable progress. For the second Wagnerian cycle Herr Nikilsch led the orchestra. The new productions of the year included "Le Miracle," by Georges Hue, the chief interest of which, despite its fifteenth-century setting, centred, as it should, in the music, that had a magnificent rendering at the hands of Mlle. Chenal and M. Muratore, but the librettist's work would have been improved by being condensed into three acts instead of being spread over five acts. Muratore, this time with Madame Litvinne, also appeared in Saint Saëns' "Déjanire," which was produced in November.

Opera-Comique.

M. Albert Carré continues his spirited policy at this house, where during his fourteen years of management he has mounted seventy-four new works—in all 268 acts. The old operas remounted last year included "Zampa," "Fra Diavolo," "Le Pardon de Ploermel," "Val d'Andorre," Berlioz's "Benvenuto Cellini," "Les Troyens," and Offenbach's "Contes d'Hoffmann," which last-named opera dates from 1881, when the composer was on his death-bed, and into which, though he never heard it performed, he declared he had put the best that was in him. Mme. Marguerite Carré and Mme. Delna appeared in a new opera, called "La Lépreuse," the story of which is taken from Henry Bataille's poem, and Mlle. Mérentié interpreted the heroine in Alberic Magnard's "Bérénice," which was this young composer's first work. Not content apparently with their successes in Paris, M. Albert Carré and his wife went during the summer recess for a two months' tour in South America, where the troupe met with a tremendous reception.

The Comédie Française.

To continue with the subventioned theatres, mention must first be made of the Comédie Française, which, happily, remains under the very able management of M. Jules Claretie. The list of new plays produced has been even longer than usual, and so completely did most of them hit the popular taste that the classical repertory had occasionally to be put a little on one side. But when crowds collect outside a box-office in the morning to book sets for

Reutlinger

MLLE. TERKA-LYON

In Henry Kistemaecker's "Marchand de Bonheur," at the Vaudeville.

[*Reutlinger*

MLLE. RENÉE DESPREY,
Of the Théâtre des Capucines.

[*Reutlinger*

MADAME MARGUERITE CARRÉ,

Of the Opéra-Comique, who recently went to the Gaité-Lyrique to create the leading rôle in "Ivan le Terrible."

[*Reutlinger*

MLLE. RAYMONDE CAUX,
Of the subventioned Opéra-Comique.

modern plays that all Paris is talking about, it is nothing short of absurd for a few old-fashioned critics to complain of M. Claretie, as director of a State-aided theatre, not keeping Racine, Corneille, or Voltaire more prominently before the public. In pursuing his present policy M. Claretie merely recognises what we all see, which is that modern theatrical literature is, for the time being, taking the lead. It is a mere matter of evolution. In Bernstein, for instance, we see a pupil of Sardou; in Brieux there is more than a spark of the moralising spirit of Angier, and in Capus we get a delightful variation upon Pailleron. The foremost dramatists of to-day are all bent, as far as possible, in putting real life before us, by adding something of the air of the streets, as well as social movement, to the perfume of the wings. The popularity of such dramatists not only in Paris, but on tour and abroad, is proof of the theory I advance, which is, that, despite the influence of the different currents that now and again traverse France—currents such as that of Ibsen or Strindberg—French writers are maintaining their predominating rôle. Poetry, we know, impresses the cultured classes, but it does not invariably take a profound hold upon the general public. The present, in point of fact, belongs to the dramatists who do not diverge far from the current intellectual sphere unless there is seduction enough in their art to compel us to accept their solutions. Maeterlinck solved this problem with his "Oiseau bleu."

Taken in the order in which they came, the dramatists who had the honour of production in the Rue Richelieu last year were Henry Bernstein, with his "Après Moi," Henry Lavedan, with "Le Gout du Vice," Fernand Vanderem (whose "Cher Maître," though given in June, when fashionable Paris is no longer in the city, at once caught the public taste), MM. de Flers and de Caillavet's "Primerose" (which came in October), and Gabriel Trarieux's "Brebis perdue" (produced late in November). Coming almost in the light of a new production also was Henry Bataille's rearranged "Poliche," to which in the autumn M. Claretie gave a fine mounting. I remember that on its original production, in 1906, "Poliche" was criticised on the score of its style. Argot was then considered bad form on the classic boards of Molière, but since that time we have seen the little café in "Boubouroche" on the identical spot used for the salon of Celimène, or the Palace of Nero, and the gods have not shuddered. There is this to be said of Henry Bataille's argot—it has always a literary flavour about it.

Of the absolute novelties at the Comédie-Française, Henry Bernstein's "Après Moi" came first, early in February. A disgraceful street cabal was organised against the dramatist, owing to an escapade he had undergone when doing his military service several years before, and, with commendable dignity, M. Bernstein saved M. Claretie and the Government all difficulty by withdrawing his play from the programme after four or five performances; but it has since been performed in some of the provinces, and will doubtless be seen again at some other theatre in Paris. If one were called upon to describe the different talents of our dramatists in hydrographical formula, I should unhesitatingly call Bernstein's the cataract, for he seems able to play the David to anybody's Goliath. Difficulties seem to have no terror for him, as was evidenced in his "Rafale," his "Le Voleur" and in "La Griffe." But in writing for the Comédie Française he invented a group of difficulties that made his play tremendously emotional. And the tension lasted. As a rule, the maximum of anguish in ordinary plays endures for about half an hour at the end of the second act, unless it is reserved for the dénouement, but in "Après Moi" the strain lasted for two and a-half acts, which, as far as I know, is quite a record experience. Only a dramatist with a training like Bernstein's could successfully risk such a dramatic tour de force. The leading characters in the play are a married couple, who for seventeen years have enjoyed the consideration of their friends, and precisely at the moment the husband finds himself engulfed in financial ruin, the wife falls from her pedestal of virtue by becoming the mistress of one of her husband's young friends; and Guillaume Bourgade makes this discovery about his wife just as he had been deciding upon suicide as the best way out of his monetary troubles. Unfortunately, there is not a truly sympathetic character in the play. Bernstein has the habit of saying that he depicts men as he sees them, and that he puts into his plays his own conception of the world. If an objection were raised against Bourgade abandoning the idea of self-destruction Bernstein would, I expect, argue that the instinct of life is the king of all instincts, and comprises all the others, and that to avoid death we

should any of us seize upon even a contradictory pretext. And he may be right. Perhaps, however, there is a reaction taking place against an excess of realism, and of pessimism, against the systematic excuse concerning instincts and passions, against the dogmatic proclamation of the "right of happiness." The artists of the Comédie Française, with one exception, did wonders with the interpretation of "Après Moi." Unfortunately, the exception concerned the reading given by M. Le Bargy of the leading rôle. The actor indulged in too much declamation. Vehement gesticulation is not in keeping with modern plays, which call for simplicity and sobriety of style. Mesdames Bartet, Pierson, and Maille, on the other hand, were all perfect in their respective rôles, and it was regrettable that artists of such talent should for weeks have rehearsed a play that, for reasons altogether outside its merits, was withdrawn so soon.

Excellent also was the cast given to Henri Lavedan's "Goût du Vice," which came two months later, with Mesdames Pierat, Pierson, and Maille, on the ladies' side, and MM. Bernard and Grandval in the leading male characters. M. Lavedan's subject was one that might have been treated as a drama, or even as a tragedy, but the dramatist wisely made a light comedy of it, and he expended upon it all the resources of his wit and ingenuity. Lavedan, without going so far as to assert that our contemporaries are much more vicious and depraved than were our fathers, practically says that if we do not pursue vice on our own account we evince an indulgence which amounts almost to sympathy respecting it, which, in reality, implies snobbishness. Though not to be compared to "Le Duel," M. Lavedan's "Goût du Vice" shows the dramatist at his best in delicate satire. He has the gift of being able to choose his words and arrange his picturesque details with the skill and judgment exercised by some people in the selection of their art treasures. A success far in excess of what is ever expected in June was scored by M. Fernand Vanderem with his "Cher Maître," and he was helped splendidly by the players. The story, which deals with the turning of the tables by a demure wife upon a conquering husband, gave Madame Lara a splendid opportunity as the wife of the "Cher Maître," and in the name-part M. de Féraudy was highly amusing as Counsel, former Cabinet Minister, and lady-killer rolled into one. As a rule, plays produced in June are considered to be stopgaps, but "Cher Maître" was still being played a few days ago.

Those prolific collaborators MM. de Flers and De Caillavet, who for years past have been producing two or three comedies every year, had the good fortune to have their "Primerose" accepted in October at the Comédie Française, where in all probability it will still be holding its own up till midsummer. With light and airy tread, these dramatists pursue the tenor of their simple way. It is an art in itself to be able to create a story not burdened by too many complications or abstruse subtleties, and this gentle art MM. de Flers and De Caillavet manage always to put to excellent uses. The story is very simple and normal, and it is also convincingly human. Amongst the real and vital characters before us, Primerose and the old Cardinal de Mérance stand out, figures both of great pathos beauty. Such a play may not satisfy critical requirements at all points, but a comedy that leaves the spectator deeply impressed with the writer's ability and his broad outlook upon life is the sort of piece that even the director of the Comédie Française is justified in mounting. And what a part it gives to Mlle. Leconte! It fits her like a well-made coat. Mlle. Bovy as the peasant Nun and M. de Féraudy as the old Cardinal have also rôles that suit them splendidly. Another author who had every reason to be satisfied with the interpretation of his play was M. Gabriel Trarieux, whose "Brebis Perdue" was created by Mme. Bartet, Paul Mounet, Henry Mayer (in a rôle that no member of the troupe could have played so well), and Mesdemoiselles Kolb, Géniat, Faber, and Robinne. Amongst the most notable reproductions of the year were Victor Hugo's "Le roi s'amuse," in May, and Richepin's "Flibustier," which served for the début of Jean Worms, a son of the ex-sociétaire, who died about a year ago.

The Odéon.

Scarcely less arduous than the duties of M. Claretie are those devolving upon M. Antoine, who directs the subventioned house on the other side of the Seine. M. Antoine continues, with the same energy that characterised him years ago when founding his Théâtre Libre, to give every possible assistance to young dramatists. The subvention, of course, enables the Odéon manager to run more risks than could be incurred by a director personally responsible for the entire expenses of his theatre,

but, as M. Antoine has in his time unearthed so many talented dramatists, besides bringing to the front a number of good actors, he has the good wishes of everybody capable of appreciating what work it is he does. The Odéon productions during 1911 included Paul Hyacinthe Loyson's "Apôtre," similar in story to "Le Tribun," René Fauchois's "Rivoli," Georges Duhamel's four-act drama "La Lumière," Maurice de Faramond's "Diane de Poitiers," Mme. Dick May's "Mère," besides an adaptation by Max Maurey of "David Copperfield," which may be briefly described as a successful series of animated old English engravings. M. de Faramond's "Diane de Poitiers" proved a very creditable historical drama dealing with the death agony of François I. and the reign of Henry II., with the rivalry of Diane and Catherine. The drama was produced, for one representation only, at a matinée performance; but it is sure to be seen again, for the author has hit upon a distinctly powerful theme, which he handled in a spirit of undoubted earnestness.. A few words also will suffice for M. René Fauchois's "Rivoli," which is somewhat difficult of definition. It is not historical drama of the pattern adopted by Alexandre Dumas, whose plays were always full of episode and movement. Nor is it a tragedy, for spectacular effect seems to have weighed most with the author, the characters being all, so to speak, relegated to the second place. And yet I heard that M. Fauchois took the trouble to travel to Italy so as to see for himself the towns that Bonaparte and Josephine visited. But his drama is ill-balanced, and is more a living panorama than a psychological play, which presumably was what he aimed at when he set about showing us Bonaparte during his conflicts with the coquettish Josephine. Though in many obvious respects faulty, M. Duhamel's "Lumière" possessed imaginative and poetic qualities of no mean order. We shall therefore remember the author's name, and look forward, before definitely judging him, to see his next play. Amongst M. Antoine's most interesting revivals was Gandillot's "Vers l'Amour," from Guy de Maupassant's "Musotte," adapted in collaboration with Jacques Normand, which was revived in October, but produced less effect than on its original production. The device used for concealing from the young wife the nature of the visit paid by her husband to a dying woman appears exaggerated, for in the present day a husband would have the courage to own that a feeling of pity made such a visit a duty on his part. I have said enough, I hope, to show that M. Antoine most worthily fills his position. He keeps on reading plays by the score in the hope of coming across fresh talent, and his encouragement to young writers has on more than one occasion been productive of the best results.

The Gymnase.

Coming back from the Odéon to the boulevards, one's attention is drawn to the Gymnase, which for some years has been directed by M. Franck, who also manages the Apollo in the Rue Blanche, where comic opera of "The Merry Widow" type has reigned supreme since its inauguration three years ago. Long runs have been the order of the day at the Gymnase, where, in point of novelties, "Le Sculpteur de Masques," by F. Crommelynck, De Flers and De Caillavet's "Papa," and Pierre Wolff's "L'Amour Défendu" have practically sufficed to keep the house full all the year. Even at our present advanced stage of intellectual development playgoers do not demand importance everywhere; indeed, my own observation leads me to the conclusion that there is a growing appetite for more or less piquant frivolity. In this kind of work MM. De Flers and De Caillavet possess a lightness of touch that invariably hits the public taste; indeed the art of the stage has never been more effectually practised than by these clever collaborators, who contrive to carry the public with them, whether their play is submitted to a laughter-loving audience like that of the Variétés or is put before the subscribers of the Comédie Française. "Papa" is undoubtedly superior to the same authors' "Bois Sacré." It is in the nature of a romantic comedy, recalling in a measure "L'Abbé Constantin" or "Le Marquis de Villemer." The principal character is a man of middle age, but still young in ideas and temperament. Having been fond of women, the Comte de Larzac is the sort of man who will go on loving them for ever. His hair may become gray, but his heart will remain young, and what in reality happens towards the end of the play is that the young lady whom the Count thought a suitable fiancée for his own illegitimate son shows a very decided preference for the father. During the year a society calling itself the Théâtre Impressif produced at the Gymnase a three-act play by M. Crommelynck entitled "Le Sculpteur de Masques." It was splendidly acted by MM. Bour and Deschamps, but the author, in planning his next play, must avoid the system of silence which he carried to excess in writing "Le Sculpteur de Masques," the story of which deals with the discovery

by a wife of her husband's affection for her own sister. At the moment of the discovery, which is somewhat tragic, long phrases, of course, are not called for, but in the following act one expects to hear these two people, who have been drawn towards each other, occasionally exchange views respecting the situation they have brought about.

These productions served to fill the Gymnase during the greater part of the year until early in November, when Pierre Wolff's "Amour Défendu" was given. The dramatist on this occasion disconcerted the critics a little, for they were not prepared to accept a hero of so confiding and simple a nature. They denied the possibility of a husband who is afraid of losing his wife going away and confiding her to the charge of the very friend she has grown fond of. It is one of the articles, I may say, of Pierre Wolff's religion that passion is not to be trodden under foot by prayers, threats, or supplication. But in appealing, as in reality his hero does, to the loyalty of his friend, he arouses a sort of occult force by confiding to him the care of his wife. As a matter of fact, all three remain unhappy to the end. The husband finds his wife on his return reduced to a shadow as the result of the sacrifice made by his friend, and, realising that there is no further happiness possible for him, he resolves to go away for ever. But are the other two likely to find perfect bliss, conscious as they must be that their conduct has caused misery? Nor are the characters well defined. For instance, prior to the confidence which takes place between the two men Jean is a typical lover; then he suddenly becomes a typical friend, without any transition, that we can see, from one condition to the other. This is surely a fault in construction. Not seeing the sentiments evolve before us, the drama is reduced, as it were, to one or two scenes per act. The rôle of the wife is better defined, and the language she uses to express her love and her suffering is as impressive as anything M. Wolff has given to the stage. The character was splendidly interpreted by Mlle. Lély, who had the support of Félix Huguenet as Pierre Verneuil, a part that contrasted greatly with the name-part of MM. De Flers and De Caillavet's bright comedy, that the actor interpreted for several months.

The Porte-St.-Martin.

The directors of the Porte-St.-Martin have also had good reason to be satisfied with the twelve months' work done at their theatre, for, though they had not another "Chantecler" to begin the year with, they were particularly fortunate in being able to secure the services of Albert Brasseur for some months during the summer in the Variétés success, "Le Vieux Marcheur." This particular play of Lavedan's is not at all the style of play one would have looked for formerly at the Porte-St.-Martin, but with a revue being played at that home of melodrama the Ambigu, and "Le Vieux Marcheur" running for months on the Boulevard Bonne Nouvelle, it is clear that the public do not mind where they go provided they can get the kind of entertainment that suits them. The two leading new plays produced by MM. Hertz and Coquelin were Henry Bataille's "Enfant de l'Amour" and Henry Kistemaeckers's "La Flambée," which was given in December. Like MM. De Flers and De Caillavet, Henry Bataille has also had plays running at more than one boulevard theatre, for revivals have taken place of his "Scandale," his "Femme Nue," his "Poliche," and his "Madame Colibri." It is as a psychologist that Bataille excels as a rule. He is sometimes a little obscure and paradoxical, and in "L'Enfant de l'Amour" both the qualities and the defects of the writer are shown. The subject alone inevitably aroused certain susceptibilities, for the trio of a son, his mother, and her lover—the latter of whom is brought back to the woman at the instigation of the young man—creates an atmosphere that is not by any means exhilarating. And it was with a view probably to palliating the ugliness of the situation that M. Bataille, contrary to plausibility in such a case, makes the lover finally propose marriage to the lady he had in reality intended to leave. As regards the interpretation, there was nothing left to be desired. Mme. Réjane was available for the part of Liane, and she played the character as if living it, grief, joy, tears, and laughter alternating as required. The actress portrayed, too, the egotism of the "femme entretenue," as well as giving us occasional outbursts of motherly love in perfect style. M. Dumény undertook the ungrateful task of impersonating the wealthy lover, of which on the whole he acquitted himself well. An equisitely chiselled piece of work eminently characteristic of its author is "La Flambée," by M. Kistemaeckers, who, it will be remembered, scored a success the previous year with "Le Marchand de Bonheur" at the Vaudeville. The dramatist has the power to make his characters vibrate strongly. He writes with intensity, and excels particularly in all emotional scenes; he knows,

[*Reutlinger*

MLLE. SIMONE TRÉVALLES

As Thérèse Deniau in "La Flambée" at the Porte St. Martin.

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MLLE. GUAYDON,

Who appeared as Claudine in MM. Duquesnel and Barde's comedy, "Sa Fille," at the Vaudeville.

[*Reutlngier*

MLLE. GUERRA,
Of the Théâtre Marigny.

[*Reutlinger*

MLLE. DARGENT,

Of the Théâtre Celestins at Lyon.

above all, how to excite and sustain the spectator's interest. All conflict between passion and duty, as in "La Flambée," contains the essence of drama. But drama is only good drama if the characters engaged in it are creatures of flesh and blood, and not merely arguments, ideas, or symbols. A play in which the three principal characters can suddenly, in the cause of patriotism, put their own interests and pleasures on one side may be accounted a work of merit. There were one or two distinct flaws to be detected in the workmanship, but the best things in it are good enough to redeem far more than all the faults. Dumény with Martha Brandès and Pierre Magnier gave an excellent account of themselves in the three rôles to which reference has been specially made. At a matinée performance at the Porte-St.-Martin M. Silvain, who was supported by several of the younger members of the Comédie-Française, presented a version of his own, written in collaboration with M. Ernest Jeubert, of Euripides's "Hécube." The translators would perhaps have pleased their audience better if they had been less scrupulous about the Greek play, which, as it stands, is long. But it contains some magnificent scenes—scenes surpassing in strength and in truth the most realistic of modern dramas, and thereby verifying what Jean Richepin never wearies of impressing upon the people who attend his conferences—namely, that the stage of all time is to be found in the old Greek stage.

The Ambigu.

MM. Hertz and Coquelin, who also direct the Ambigu, have produced several plays, including "La Petite Roque," adapted by André de Lorde and Pierre Kaine from Guy de Maupassant. But the most successful of all proved to be "La Revue," by MM. Dominique Bonnaud, Numa Blès, and Lucien Boyer, which made a complete change in the style of the entertainment at this house. There was not much to be said for "L'Enfant des Fortifs," by Jules Mary and Emile Rochard, produced in May, which was a fresh edition of "Les Deux Gosses," containing the customary types found in melodrama. Nor did Arthur Bernède's "Roi Soleil" prove a revelation in dramatic art. The subject is one that would have suited Alexandre Dumas, whose method Bernède has attempted to follow. But in Diane de Solanges he has given us a heroine of his own invention, and around her he places some famous figures, including Louis growing old, the Duchesse du Maine, the Duc d'Orléans, Dangeau, and Mme. de Maintenon. Poor Mme. de Maintenon! She suffered in life through Louis XIV., and dead she is badly treated by M. Bernède, for he makes her stupid, which she certainly was not. The character of the King is also distorted, for he is depicted as the most affable of monarchs and the gentlest grandfather imaginable. The three Montmartrois Chansonniers who collaborated for the revue, which caught on at once late in the year, have gone away from the beaten track of revue to adopt a style of their own, and, as they have avoided all coarseness and abstained from venom and vulgarity, they may be heartily complimented upon the success obtained. The theatre scene is, of course, retained, and the imitations of Mounet-Sully, Eve Lavallière, Fragson, Dranam, and half-a-dozen others proved irresistibly amusing.

The Renaissance.

Not far from the Ambigu, with the Porte-St.-Martin between, comes the theatre directed for the past two years by M. Tarride. Here, again, the programme has not often been changed, the two new plays produced early in the year—Georges de Porto-Riche's "Vieil Homme" and MM. Veber and H. de Gorsse's "Gamine"—both having hit public taste. It was not an easy task M. de Porto-Riche set himself in drawing up his scenario of "Le Vieil Homme," which apparently he had in hand for several years. "The old Adam" of the title is a libel on our first parent. M. De Porto-Riche makes it reappear suddenly in Michel Fontanet, who had cast it out five years before. He has been a good husband, a good father, a good business man for five years. Before that he had been as bad as could be in all three characters. A pretty petticoat comes along, and he is brutal and careless towards everyone except the wearer of it. By the side of this curious double personality are his single-hearted wife and their extraordinary sixteen-year-old boy, who is a sort of Romeo, with all Romeo's delightful freshness left out, or of Cherubin, but a long-winded and ranting Cherubin, if a Beaumarchais character ever could have been prosy. Out of the psychology of these three arises the tragedy. The arrival of the new petticoat sets it going, and, once started, it travels deliberately to the final disaster. The father and the son love the same woman. The father loves like Lothario and the son like Werther, only more so. The boy, on discovering that the woman, who

is his first love, is his father's mistress, kills himself. It is a tragedy which aims high. Some of the critics talked of it and of King Lear in the same breath—for instance, of Lear bringing in Cordelia dead and of Michel Fontanet carrying in his dead son. The simplicity of the Shakespearean play is separated by the entire length of all literature from the half-hour scene in which Michel Fontanet and his wife hurl immensely long passages of complicated eloquence at each other while wondering together what has happened to their son, afterwards brought in dead. Shakespeare would have made them say a few quick words and rush out to find the boy. M. De Porto-Riche, who is not without humour, gives his characters some quite smart things to say when they are not talking sentiment; indeed, had his humour always stayed by him he would have written a greater play. Many situations are fine drama, and one in particular that is strongly drawn is that of the madly jealous woman stifling her jealousy because the mother in her overcomes the the wife. M. Tarride and Mme. Simone were wonderful in trying characters, the man's, with its strange duality, being the more difficult of the two to play. Poor Lantelme, who died so tragically in July, was as fascinating as the author intended in the part of the lady visitor who sets the whole household by the ears, the character having suited her better than did the name-part of MM. Pierre Veber and H. de Gorsse's "Gamine," which came a few months later, and may be described as a blend in equal proportions of philosophy, psychology, wit, skill, optimism, and sentiment. The heroine, who resembles the Suzanne de Villiers of Pailleron, is a deliciously outspoken, good-hearted sort of hoyden, and, without seeming conscious of her power, she is able to make everybody bow to her caprices. The authors did not, however, sufficiently lead up to their dénouement, and in changing a light comedy into a psychological study they saddened the story. It was not till the last act, when Colette becomes a woman, that Mlle. Lantelme played with success, for in the earlier scenes the actress was not sufficiently ingénue. It happened to be the last rôle she was destined to create. The Renaissance did well in July with "Le Mystérieux Jimmy," adapted by Mirande and Géroule from the American play by Paul Armstrong; and Bataille's "Scandale" had a short revival early in October, till Sacha Guitry came along with "Le Beau Mariage," which proved a fresh triumph for him, both as author and actor. In the character of a reckless, pleasure-loving, irresponsible young Bohemian, Sacha Guitry is one of those actors who has only to appear on the stage to provoke immediate hilarity. Full of instinct, in his own particular style, this actor-dramatist possesses undoubted gifts, and his play, though not worthy to rank, if seriously considered, as a chef d'œuvre, will be remembered long after many of the better productions of 1911 have been completely forgotten.

The Variétés.

Of the "Midinettes," by Louis Artus, which was produced in February, but little need be said beyond a few words of praise for the actors, who included Max Dearly, Prince, Guy, and Mesdemoiselles Diéterle and Renver. The subject, which deals with the marriage of a workgirl to a man holding a higher social position than herself, is, first of all, not new, and, though the dramatist apparently put all his intelligence into his work, it somehow lacked the "je ne sais quoi" requisite for a Variétés success. Nor did Albin Valabrègue add anything to his reputation by his "Mariages d'Aujourd'hui," which only retained its position on the bills owing to the amusing interpretation given of the leading character by Max Dearly. The audience laughs when this actor speaks, and they laugh when he stands still and says nothing. He will sometimes stop the dialogue and give two or three waltz step, and the laughter is louder than ever. But M. Valabrègue's comedy, despite the droll personality of the actor, was withdrawn after a month to make way for a revival of Offenbach's "Vie Parisienne," which was mounted with costumes of the Second Empire. Not till December did the Variétés director produce a new play which was a complete success, and this was "Les Favorites," by Alfred Capus, who retains in an eminent degree all his old habit of taking things seriously on occasion without ever becoming tragic. Capus would never even say a commonplace thing in a commonplace way, for there is always just that finish in his language that distinguishes good writing from bad. His style is never heavy, pedantic, or affected, but at times he lacks vigour. What he shows us is life, but transposed, arranged, and perhaps cramped a little. Fortunately, he always avoids putting exceptional characters before us. They are invariably normal people, in whom we can at once take an interest, and this is particularly the case with "Les Favorites."

The Vaudeville.

M. Porel began his year with a reproduction in January of Sardou's "Famille Benoiton," which, in 1865, was received with tremendous favour, but produced no effect whatever upon a present-day audience. Nor did MM. Abel Hermant and Gres Mirande's "Cadet de Ceutras" hit popular taste, which, in fact, was not caught at this theatre till Lucien Guitry played the leading character in Paul Bourget's "Tribun" in March. M. Bourget considered for certain he had written a play of "ideas," but in reality it was a play of situation, and the Prime Minister of the title, despite all his theories about Socialism abolishing family ties, finds, upon discovering that it was his own son who had acted dishonestly, that blood is stronger than water, and stronger than principles, too. The chief criticism to be passed upon the play is that the metamorphosis of the leading character is somewhat arbitrary. Guitry bore easily the whole weight of the piece upon his shoulders. The part was worthy of him, and he of it. The Vaudeville was kept open during the summer by a Viennese operette troupe, under the direction of Léon Poirier, and early in October MM. Duquesnel and Barde's four-act comedy, in which the leading rôle had been written specially for Mlle. Lantelme, had a hearing, and kept the bills for several weeks, till, in fact, M. Emile Fabre's drama on the subject of French colonisation was produced in December. M. Fabre is deservedly held in the highest esteem by his fellow-dramatists, and "Les Sauterelles," to which M. Porel gave a magnificent mounting deserved a longer run than it had. The French as a nation are, however, terribly averse to having their faults pointed out to them, and in telling them that their system of colonisation is defective, the dramatist touched them apparently upon a sensitive point. But M. Fabre remains what he has been ever since he gave us "La Vie Publique" and "Les Ventres Dorés," a writer of very remarkable power and originality.

The Sarah Bernhardt Theatre.

Although Mme. Sarah Bernhardt, owing to her touring in America and elsewhere, had not been seen in Paris till quite late in the year, when she appeared in Victor Hugo's "Lucrezia Borgia," the theatre, which her son has been directing for her, did better business than in 1910. Dumas and Maquet's "Dame de Monsoreau" had a successful revival in March, and a triumph was achieved by M. de Max in the Hungarian play, "Le Typhon," which was adapted in October by Serge Basset, after having had 300 consecutive performances in Berlin. The Russian operatic and dancing seasons were also satisfactory from the box-office point of view.

The neighbouring Châtelet was likewise largely occupied by foreign companies. The principal productions at this theatre were Gabriel d'Annunzio's "Martyre de Saint Sebastien," with music by Debussy; the Russian ballet season, with M. and Mme. Fokine, in a romantic ballet, "Le Spectre de la Rose," taken from a poem by Theophile Gautier; and last, but by no means least, "The Quaker Girl," with Mr. George Edwardes's company, which created a furore in June. As a winter spectacular production the management mounted MM. de Marsan and Timmory's "Course aux Dollars," which provides plenty of sensation both by sea and land.

Réjane Theatre.

And it has also been by subletting her theatre that Mme. Réjane has avoided the ill-luck which had previously pursued her ever since she became lessee of her pretty theatre in the Rue Blanche. The actress has happily been more fortunate in her selection of plays, which have included Maeterlinck's "Blue Bird." Skilled in technique, and vivid in human nature, Maeterlinck's fairy play had additions and alterations made by the author in view of the Paris production, which had an abundant supply of colour, grace, and animation. A group of talented artists, including Mlles. Suzanne Avril, Noizeux, and MM. Séverin-Mars, Maillard, Bosman, and Morat, wasted their talent over Mme. Jacques Vincent's comedy, "La Plus heureuse des trois," which only held the bill for a few nights in November, but the theatre attracted good audiences when MM. Rip and Bousquet's "Revue Sans-Gêne" was produced in December. Mme. Réjane, who, in turn, appears as Madame Sans-Gêne, a concierge, and a princess, secured the services of Mr. George Grossmith, jun., for this revue, which is certainly one of the brightest and most amusing productions of the kind that Paris has ever seen. Another clever actress, namely, Mme. Cora Laparcerie, who, for a couple of years has been directing the Bouffes-Parisiens, has made no scruple about appearing in a revue. "Le Baron de Batz," by M. J. J. Frappa, did not obtain the success hoped for it, and when "La Revue des X." was

being cast, Mme. Cora Laparcerie undertook to assume about half a dozen characters. The imitations of actors were side-splitting. That the taste for revues increases is shown by the fact that for the Folies-Bergère production in December the management was able to secure the services of the artist, Jules Chéret, who painted the canvases of the Four Seasons.

Both the Cluny and the Palais Royal have, on the whole, done well, the former with an amusing farce, "Le Père La Frousse," by M. Fontanes, the director of the Châtelet, and the Palais Royal, with Tristan Bernard's "Petit Café," which is treated in a vein of frank modernity and light-heartedness, combined with just that slight touch of exaggeration which lifts it from the commonplace and makes it amusing.

The Antoine Theatre.

In point of downright hard work, perhaps, no manager in Paris has achieved more during the year just ended than M. Gémier, who has produced Edmond Guiraud's "Marie-Victoire," Fellinger's three-act play, "Le Vagabond," and, besides several important reproductions, Albert Guinon's three act comedy, "Le Bonheur." M. Gémier undertook in the summer the construction of an ambulant theatre, which involved him in considerable trouble and expense, but nothing daunted by a breakdown on the road of some of the machinery, this energetic actor-manager returned to Paris with his wife, Mlle. Andrée Mégard, and between them they have managed to attract good and appreciative audiences with their various productions.

M. Lugné Poe, of Théâtre de l'Œuvre fame, has not been so successful as usual in his choice of plays, amongst which were "Malazarte," by a Brazilian dramatist; "Les Oiseaux," by Nozière; "Le Philanthrope ou la Maison des Amours," by J. and H. Bouvalet; and "L'Apôtre," by Lucien de Loriol. In the last-named play the rôle of Olga Swanska was magnificently played by Suzanne Desprès, but the play itself was obscure. Of the productions at the Théâtre des Arts, many of which were highly creditable, mention may be made of "Le Marchand de passions," by Epinal and Maurice Magre, and Henry Ghéon's "Le Pain," which is dramatic and symbolic. M. Ghéon is assuredly a poet, but it remains to be seen whether he has the stuff in him of a prolific dramatist.

For blood-curdling realism Parisian playgoers still crowd the Grand-Guignol, in the Rue Chepial, where the short tragedies are often good. They are, however, invariably sandwiched between comedies of such downright vulgarity that I can conceive no decent-minded person sitting them out. The music halls and cafés' concerts have been raised in tone during the last few years, but indecency on the stage, I regret to say, still exists in Paris.

The Obituary.

Particularly heavy was the obituary of 1911. The first to leave us was M. Bodinier, the ex-secrétaire-général of the Comédie Française, and in January also the jovial comedian, Regnard, died from a pistol-shot fired at him in a restaurant. The Comédie Française lost in Mlle. Lynnes and Mlle. Bergé two of its most promising pensionnaires. The music hall singer Max Morel, and Fanny de Leuder, of the Cigale and the Folies-Bergère, died early in the year, whilst in April the famous Anna Judic breathed her last on the shores of the Mediterranean. The accidental drowing of poor Ginette Lantelme at Emmerich-sur-Rhin in July cast a terrible gloom over theatrical circles, for she was rapidly attaining a high position on the stage. Death has also removed M. Baudoin, a conscientious actor of the Renaissance, the Vaudeville, and the Bouffes-Parisiens, as well as the brilliant dramatist, Charles Raymond. Amongst opera singers Paris has lost Mme. Clotilde Samara and the famous singer and conservatoire professor, M. Imbart de la Tour. Mlle. Marcelle Jullien died suddenly in June, and a few days later the young and clever music-hall artist, Andrée Darcy, died quite unexpectedly. Literature has likewise lost some of its most distinguished professors in the persons of Maurice Maindron, the Academician, Henry Houssaye, Desiré Bourgoin, Alexandre Guilmant, Hector Dupeyron; the Count de Chevigny, who was the musical critic of the "New York Herald"; the Count de Camondo, founder of the Société des Artistes et Amis de l'Opéra; and Alfred Binet, the distinguished savant and author of several dramatic and philosophical works.

[*Reutlinger*

MLLE. YANE,

Of the Théâtre des Capucines.

[*Reutlinger*

MLLE. FABER

As Madame Jeauvry in "Primerose," by MM. de Flers and de Caillavet at the Comédie Française.

[*Reutlinger*

MADAME PIÉRAT

As Fernande de Monclars in Pierre Wolff's "Les Marionnettes" at the Comédie Française.

[*Reutlinger*

MLLE. REGINA BADET

In "La Femme et le Pantin" at the Théâtre Antoine.

THE COMÉDIE FRANÇAISE.

BY AN ENGLISH VISITOR.

JUST as the ordinary provincial tourist, when he comes to London for the first time, is shown such leading monuments as Westminster Abbey, St. Paul's, the Tower, and the National Gallery, so does the average Englishman, when he finds himself in Paris, take care to visit the buildings that have been by-words for centuries. The Paris visitor, however, especially if his stay is very limited in duration, finds his days both long and tiring, for, no matter how many hours he may have spent during the day at Versailles, the Louvre Galleries, or in rushing through Notre Dame, Napoleon's Tomb, the Madeleine, and a score of other remarkable churches, he will feel himself compelled to continue his sight-seeing at night. The Garnier staircase, for instance, at the subventioned Opera House, must be seen, and an evening at the Comédie Française is absolutely de rigueur. Those whose knowledge of French enables them to follow the dialogue without any strain will not be likely to regret either the time or money spent, for it would be difficult to overrate the pleasure derived from a performance by the members of this distinguished company, which number in all about sixty artists, twenty-four of whom are sociétaires and the remainder pensionnaires. And even the visitor whose French is only elementary cannot help being struck by the perfect elocution of all the actors; whilst those who know nothing of the language at all get a certain return for their money in the pleasure derived from spending all the entr'actes in the foyer and the famous gallery of busts. The statue of Voltaire strikes one most prominently in the spacious foyer, and with Georges Sand at the end of a long adjoining gallery, surrounded by paintings of many of the greatest celebrities of the French stage, the art lover can enjoy a veritable feast. A prodigious collection of art treasures has been accumulated, mostly as the result of bequests, by the Comédie Française since its foundation in 1680, including portraits of Mmes. Mars, Clairon, Georges, and Rachel. A number of them are in what is called the foyer des artistes (reproduced in this book), in one of the corridors leading to which is now placed the handsome memorial of the late Constant Coquelin, presented to the Comédie Française by his English theatrical friends, the managers of the London theatres, who, it will be remembered, travelled to Paris specially in December, 1910, for the purpose of making the presentation.

It is in this famous foyer des artistes that introductions take place when Emperors, Kings, and other distinguished visitors desire to compliment the artists upon their performance. His late Majesty King Edward VII., who seldom passed through Paris without patronising the Comédie Française, had made a point of paying the artists the compliment of going behind the scenes from his earliest youth, and many of the sociétaires delight in recalling interesting incidents relating to his Majesty, and especially to his marvellous memory. It happened, for instance, not long before his Majesty died that at an evening party in Piccadilly the sociétaire, M. Henry Mayer, was amongst the artists engaged to entertain the company. After supper the actor was being asked by Mrs. Bentinck how many rôles he had played at the Comédie Française, and, declaring himself puzzled to answer, the King came to M. Mayer's rescue by saying, "Let me help you. You have played in 'La Plus Faible,' in 'L'Enigme,' in 'L'Irrésolu,' in 'Le Marquis de Villemer,' in 'Le Misanthrope,' and in 'La Parisienne.'" And the actor makes a point of assuring his friends when he repeats the incident that the King named all the plays in chronological order. Many years, in fact, before his Majesty came to the throne he had given proofs of his admiration of the Comédie Française and the artists belonging to it, as witness his acceptance, when Prince of Wales, of an

album dedicated to him containing portraits and short biographies of all the members, together with the letter by Alexandre Dumas and the drawing by Sarah Bernhardt reproduced on a subsequent page. The album was compiled by the ex-secretaire, Frederic Febvre, who is still living, and the late T. Johnson, the correspondent of "Le Figaro."

The artists forming the company for the most part have their earlier training at the Conservatoire, though it has happened in more cases than one that fame has been acquired on the classic boards of the House of Molière by artists who have had no regular training whatever. The Comédie Française, as probably everybody interested in the French stage knows, is a national institution supported by the State, and receiving a Government subsidy of 250,000 francs. It is the Minister of Fine Arts who nominates the director, M. Jules Claretie, who has, with such distinction, held the position for twenty-six years, having on the death of M. Perrin in October, 1885, succeeded to that gentleman, who had been at the post from the Commune. The position of theatrical director must, under all circumstances, be an arduous one for any man to fill (as Sir Herbert Tree, Sir George Alexander, and others here could no doubt tell us): and though a subsidy like that of the Comédie Française helps the director in an appreciable measure to maintain the high standard of the establishment, it also carries responsibilities with it. With so many interests involved, a director needs to be more cautious, both about plays chosen and artists engaged, than he would if the theatre belonged exclusively to him and he were dealing only with his own money. According to his appointment, M. Claretie has to affix his signature to every order relating to the working of the establishment, he chooses the repertory, arranges about all the débuts, engages the pensionnaires by the year, settles about the holidays of the entire troupe, and when he has, at the end of the year, held a general committee meeting of sociétaires for the purpose of deciding upon the promotion of certain pensionnaires to the sociétariat, or an increase as regards the share of the profits payable to such as are not already in receipt of a full share of twelve-twelfths, he submits his budget to the Government and reports upon the whole to the Minister. With the exception of the cashier, M. Toussaint, everybody in the theatre is nominated by M. Claretie, who can hardly be said to be extravagantly remunerated with the salary he receives of 25,000 francs a year.

Diverse are the questions that have to be settled by the managing committee in conformity with the Decree of December, 1812, not to mention the investment of funds, or the law suits that occasionally have to be brought or defended. The engagement of pensionnaires takes place as a rule directly after the Conservatoire competitions in the summer, M. Claretie having priority of choice over the director of the subventioned Odéon respecting dramatic artists, just as the directors of the Grand Opéra come before M. Carré, of the Opéra Comique, respecting lyric artists. And the pensionnaires, when chosen, have, in return for the course of training they have enjoyed at the Conservatoire, to appear in at least three plays of the old repertory, which are chosen by the director. It often happens that one of the characters selected is the play from which the scene recited at the prize distribution was taken, and the newcomer's preference is often studied in the matter; but nobody can hope to make any position at the Comédie Française who is not very well up in a score or more plays of the classical repertory. The good nature existing as a rule amongst all the company is not one of the least interesting features animating its members, but small jealousies are, of course, from time to time to be noted, generally respecting delays in an increase of a share of the profits, or in promotion to the sociétariat. I can, however, remember that M. Marais, who had acquired fame at the Porte St. Martin, thought himself, rightly or wrongly, badly treated by the company. The actor had just achieved a triumph in Sardou's "Theodora," and all Paris was talking of him. M. Perrin, being ill at the time, had been replaced for three months by M. Kaempfen, the Under-Secretary of State, on whose recommendation M. Marais was engaged at the Comédie Française from September 1. The committee, however, refused to admit him as sociétaire, and when the actor suggested as plays for his three traditional débuts "Le Lion Amoureux," "Andromaque," and "Le Misanthrope," and was instead offered "Britannicus," "Tartufe," and "Le Gendre de M. Poirier," he realised, as only the *rôle* of Nero suited his style, that there was opposition against his appearance. Without giving way to any protest, this clever actor quietly relinquished his ambition to appear at the Comédie Française, and returned to the Porte St. Martin. Whenever these small jealousies occur (and M.

Claretie, by his tact, has often been instrumental in keeping them under), they have arisen rather concerning artists who have acquired fame in other theatres. The young recruits are invariably treated with great consideration by the sociétaires, all of whom make it a point of honour to conform to the rule which stipulates that for the three débuts of tradition of all newcomers the leading members of the troupe shall appear in the cast. When the late M. Laugier, for instance, made his first appearance at the Comédie Française, in "Tartuffe," at twenty-one years of age, he was supported by Delaunay, the elder Coquelin, Maubant, and Febvre.

The advantage derived by beginners in playing with artists of long-standing reputation is, of course, incalculable, and that, combined with the glory considered to attach to anyone having appeared on the classic boards of the House of Molière is held to be sufficient compensation for not receiving a large salary. As a matter of fact, all the members of the troupe are paid regularly every month all the year round, and though the actors have to provide their own attire for all modern plays (only the costumes of the classical repertory being provided by the theatre), the actresses enjoy the advantage of having all their dresses paid for them by the management. When an actor or actress reaches the pinnacle of fame he can easily, by taking star engagements elsewhere, make more than the 32,000 frs. to 33,000 frs. a year, which is about the sum-total of the earnings of a full sociétaire, when the regulation portion has been retained till the final retirement of the artist. But it must be borne in mind that after twenty years' service a sociétaire is entitled to retire unless the Government considers that his or her services should be retained for a longer period. Retention, as already stated, being made by the theatre of a portion of the yearly profits accruing to each sociétaire, this sum is handed over, but without interest, when the artist retires. A pension for life is also made (in the elder Coquelin's case, for instance, the pension after twenty-six years' service amounted to 6,200 frs., and the capital to 200,000 frs.), and the retiring sociétaire has the further advantage of a benefit performance. As special programmes are drawn up and special prices charged on these occasions the sum received by the bénéficiaire is considerable. Got, who retired in 1895 after fifty years' service, had 36,000 frs. at his benefit, whilst Delaunay, who had remained the lover par excellence till he was long past sixty years of age, received more than 42,000 frs. The retirement of the elder Coquelin, like that of Sarah Bernhardt, gave rise to litigation because, according to the Decree of Moscow, no artist who has once been a sociétaire of the Comédie Française can, without Government permission, appear on any other stage in Paris. Sarah Bernhardt, consequent upon her sudden flight after appearing in Augier's "Aventurière," was condemned in the suit brought against her to pay an indemnity of 100,000 frs., only part of which, however, was received by the Comédie Française, because of the help she afforded them in lending her theatre after the fire in the Rue Richelieu. It is, of course, not astonishing that artists like Sarah Bernhardt and the elder Coquelin, who could make more money touring in America in one month than they would receive for a whole year's work at the Comédie Française, should break their engagements. These *fugues* (as they are called) of leading artists are no new thing. Rachel left the Comédie Française in a similar way, and so have a score of other renowned artists. The litigation with the elder Coquelin lasted a considerable time, and he was offered a good engagement as pensionnaire if he would return to the theatre, the position of sociétaire never being given a second time. In the end the actor returned 60,000 frs. of the sum he had received in leaving, and no further opposition was offered to his performances on the boulevards.

Coquelin has, no doubt, been excused by everybody for behaving as he did, for in 1904 he set about founding the Actors' Asylum at Pont-Aux-Dames, which at his death he bequeathed to the charity founded by Baron Taylor in 1848, and known as the Association de Secours Mutuels des Artistes Dramatiques, together with a sum of 200,000 frs. His Maison de Retraite, as he called the asylum he built, and in the grounds of which his remains lie, must cause his name to be handed down as one of the benefactors of his day.

It is difficult for a director in the position of M. Claretie to escape criticism. M. Perrin in 1884 was found fault with for mounting plays that had been successes at other theatres instead of giving the repertory, and M. Claretie is blamed by certain writers for producing so many new plays, some going so far as to say the Comédie Française has become a financial institution, the main object of which is to pay a large dividend. There are writers, too, who never weary of

arguing that, possessing a classical tradition such as that of the Comédie Française, no effort should be spared to bring out its full merit. The classics of the seventeenth century in France, Corneille, Racine, and Molière, should not, of course, be altogether shelved at the Comédie Française, seeing that they are to dramatic art what the sculpture of the Parthenon is to plastic art, something definitive and perfect. But when all this has been admitted one comes back to the main consideration, which is that the primary duty of every director (including even a Government appointed official) is to provide the kind of entertainment that is most in request by the public. Besides, all the sociétaires naturally prefer the receipts to be maintained at their highest. The principal drawback to note, when, say a couple of new plays are being given two or three times a week each, is that fully half of the artists will have no chance at all of appearing before the public, whereas when the classics are performed the pensionnaires get an opportunity of acting side by side with the more experienced members of the troupe. The summer months, when the sociétaires are absent, and in groups, for six weeks or two months at a time, brings the younger artists forward, and the result is generally very satisfactory from everybody's point of view. In this way the newcomers have sometimes the opportunity of taking a leading rôle, and in any case they get more practice in the classical repertory than they would during the full theatrical season, the classical repertory being used more when provincial holiday makers are visiting Paris.

If the artists, however, in consideration first of the glory attaching to their position as well as the prospect they have of retiring on a pension enabling them to live in comfort, have during their early years to accept lower salaries than they might, for short season engagements, obtain at other theatres, it must be borne in mind that even the pensionnaires are engaged always by the year. And what magnificent training they get, for it is incumbent upon them all to learn practically all the rôles of their particular line in the classical repertory. Mlle. Dussane, for instance, who is likely to be elected sociétaire now that M. Le Barry has left and there is money at the disposal of the committee, has, since entering the theatre in September, 1903, appeared in no fewer than ten of Molière's plays, in four of Regnard's, in four by Marivaux, in Boursault's "Mercure Galant," and as Rosine in Beaumarchais' "Barbier de Séville." If to this list one adds the young artist's successes in the modern repertory as Valentine in "La Paix Chez Soi," as Antoinette in "L'Etincelle," besides having replaced Mme. Lara and Mlle. Géniat in "L'Amour Veille," and undertaken a very ungrateful part in "Comme ils sont tous," enough has been said to show that in point of training no system could be better than that adopted at the Comédie Française. In fact, only artists with a true vocation for the stage, and who are not afraid of hard work, persist with it. The others, naturally, fall out of the ranks. One of the points upon which M. Claretie comes in for some severe criticism on the part of certain grumbling critics is the leniency with which he looks upon the holidays so many of the artists take for touring purposes on their own account. Probably, however, it is only by acting as he does that he retains the services of so many brilliant artists. They are thus able to supplement their comparatively small income at the Comédie Française by what these short periodical engagements at Nice, Monte Carlo, and elsewhere produce. This also is no new complaint, for as long ago as 1802 the leading sociétaires were given to touring, it being recorded of Mlle. Georges that with tears in her eyes she begged leave to go to her father's death-bed, and directly she reached Amiens she was acting every night. And apparently the artists obtained large salaries for that period, 500 frs. and even 700 frs. a night being paid to Talma, Mlle. Raucourt, and Mlle. Duchesnois, amongst others.

As regards authors at the Comédie Française, they, at all events, are able to boast of having more liberal terms than they obtain elsewhere. Whereas other theatres pay 12 per cent. for author's rights, the Comédie Française pays 15 per cent. on the gross receipts, the procedure being that when an author unknown to the house sends in his play, it passes first to a reader, who reports on it to the committee. If the reader considers the play worthy of being submitted to the reading committee, the author is summoned, and he reads the play himself, the committee consisting of the director and seven sociétaires. They vote immediately. It is either accepted, declined, or accepted *à correction*, the latter course meaning that the dramatist takes away his manuscript, makes the alterations suggested, and then returns to read it a second time. A definite vote is thereupon taken. In the case of a dramatist who is known, through having already had something pro-

duced at the Comédie Française, he can dispense with the formality of handing his play first to a reader. By appointment he appears before the committee, and reads his work at once. It seldom happens that any piece is immediately produced. As a rule, from fifteen months to two years elapse from the date of acceptance to that of production. The dramatist always has the privilege of being able to select his own cast, though any sociétaire, not liking the rôle offered, is entitled to decline it, the sociétaires all forming, as it were, part of the board of management.

Quite a long chapter, if space permitted, might be devoted to the list of artists who, having come to the Comédie Française with fame already acquired, have left it again after only a short stay. For instance, at Pailleron's request, in 1892, Mme. Jane Hading was engaged to play in "Le Monde où l'on s'ennuie," but after appearing in two or three characters she left again. Then there was the more recent case of Félix Huguenet, in whose favour the special compliment was paid of immediate election to the sociétariat and a full share in the profits. Huguenot also however, preferred to resume his star touring, much to the astonishment of the sociétaires who considered he should have been impressed by the special honour they had paid him. One more instance and I will close the list. Lucien Guitry, the actor whose fame is known everywhere, was enrolled amongst the members of the Comédie Française a few years ago, where, however, he confined himself exclusively to the duties of stage manager. When I recalled this incident to M. Claretie one day, he told me that Guitry, for some unexplained reason, had never felt equal to taking up a rôle on that stage. This seems remarkable for an actor of such standing. That very clever people can have stage diffidences we know. The younger Dumas was an example in point, when early in his career he was pressed by P. J. Barbier to turn his attention to playwriting, and he replied "It is too difficult; I dare not." He must have soon overcome these misgivings, however, seeing that when he died in 1895 he had been writing for the stage for more than forty years, and for the Comédie Française for twenty years of that time.

The theatre, which closes always on the day of the funeral of any sociétaire, closed for the funeral of Alexandre Dumas in 1895, as it had done when Victor Hugo and other distinguished dramatists were laid to rest. Otherwise it remains open the entire year, with the exception of the three days from Good Friday to Easter Sunday, when advantage is taken of the short recess for a little cleaning and renovating to be undertaken. Many years ago when very extensive alterations were carried out at the Comédie Française M. Claretie brought the entire company to Drury Lane Theatre, and it had been mooted last summer that they might return in a body to London whilst Albert Besnard's new canvases were put in place in the ceiling of the auditorium. But so far no date has been fixed for this work to be carried out, and consequently playgoers desirous of renewing acquaintance with the Comédie Française must follow the example of Sir Herbert Tree and Sir George Alexander, who may often be seen catching the morning train to Dover on a Sunday and returning on Monday in time for their own public at night. It is doubtful whether any other profession numbers so many busy people as those who work all their lives for the entertainment of playgoers.

THE COMÉDIE FRANÇAISE.

M. JULES CLARETIE, WHO DIRECTS THE COMÉDIE FRANÇAISE.

M. CLARETIE, who has completed twenty-five years' management of the famous house, has been a member of the French Academy for many years. He is a Commander of the Legion of Honour.

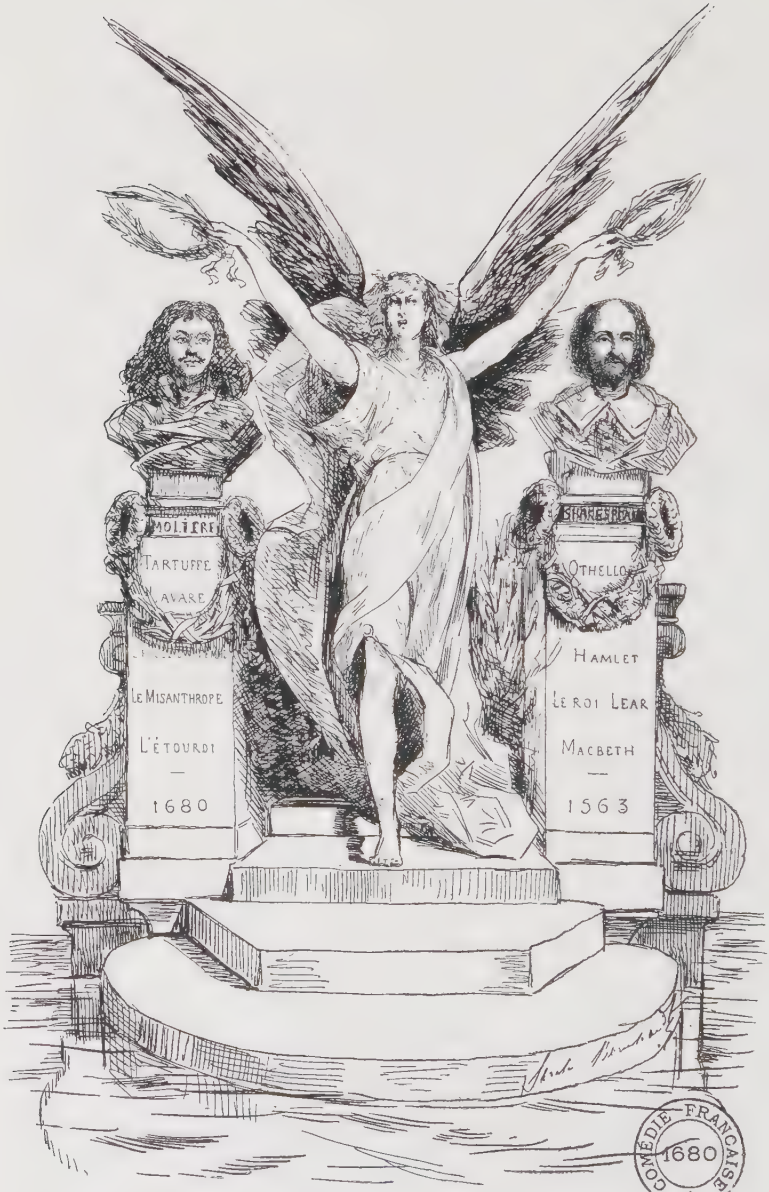
THE COMÉDIE FRANÇAISE.

ENTR'ACTE OF A PREMIÈRE AT THE COMÉDIE FRANÇAISE.

THE COMEDIE FRANÇAISE.

THE PUBLIC FOYER AND THE GALLERY OF BUSTS AT THE COMEDIE FRANÇAISE.

THE ARTISTS' FOYER AT THE COMÉDIE FRANÇAISE.



FACSIMILE OF A DRAWING BY SARAH BERNHARDT

FOR AN ALBUM OF THE COMÉDIE FRANÇAISE DEDICATED TO HIS LATE MAJESTY KING EDWARD VII. WHEN PRINCE OF WALES.

A Son Altesse Royale Monseigneur Le Prince de Galles.

Monseigneur,

Monsieur Frédéric Febvre, sociétaire de la Comédie française a sollicité de Votre altesse Royale la permission de Lui offrir un album contenant, avec l'historique de l'illustre compagnie à laquelle il appartient, les portraits et des pensées autographes des sociétaires actuels à qui votre altesse Royale a témoigné, maintes fois, l'intérêt le plus bienveillant et le plus flatteur. Votre altesse Royale a très gracieusement octroyé cette permission à monsieur Febvre et daigné accepter ce gage modeste et timide de très vive et très respectueuse reconnaissance. Messieurs les comédiens du théâtre français sont doublement heureux d'exprimer leur gratitude à Votre altesse Royale, aux moments où l'angleterre leur permet de venir représenter à Londres, dans leur langue maternelle, non seulement les chefs d'œuvre de leur répertoire ancien, mais les œuvres les plus habituelles de leur répertoire moderne dont quelques unes n'ont pas, jusqu'à présent, reçu l'autorisation d'être soumises au jugement du public anglais.

Si les auteurs français ni les comédiens ne savaient se dissimuler à quelle puissante intervention ces heureux nouveaux devront leur droit de cité dans la patrie de Shakespeare. Votre altesse Royale ne s'étonnera donc pas que j'aie été choisi pour avoir l'honneur d'être auprès d'Elle l'interprète et, pour ainsi dire, l'introducteur de la compagnie. En cette occasion particulière la préférence n'a pas été donnée au plus digne, mais à celui qui devait le plus remercier Votre altesse Royale de sa gracieuse protection, à celui enfin qui représente le mieux, en Angleterre, les auteurs français qu'on y a le moins représentés.

Daignez vous, Monseigneur, avec l'expression de ma reconnaissance pour les témoignages personnels de sympathie que vous avez bien voulu me donner, agréer l'hommage des sentiments respectueux avec lesquels j'ai l'honneur d'être

de Votre altesse Royale

le très humble et très obéissant serviteur

Alexandre Dumas fils

FACSIMILE OF A LETTER WRITTEN BY ALEXANDRE DUMAS

IN AN ALBUM OF THE COMÉDIE FRANÇAISE WHICH WAS DEDICATED TO HIS LATE MAJESTY KING EDWARD VII. WHEN PRINCE OF WALES.

THE COMEDIE FRANÇAISE.

READING A PLAY TO THE COMMITTEE AT THE COMEDIE FRANÇAISE.

MADAME BARTET
In her dressing-room at the Comédie Française.

MLLE. CÉCILE SOREL
In her dressing-room at the Comédie Française.

MR. LEONARD RAYNE'S IMPRESSIVE PRODUCTION OF "JULIUS CÆSAR."

THE THEATRICAL YEAR IN GERMANY.

BY FRANK E. WASHBURN FREUND.

FOR a long time there has been no year so fruitful in the production of new works as 1911. Not only have numerous new plays by well-known and, in some cases, little-known authors been given in Berlin, Vienna, and many provincial towns, both large and small, but a great number of works which have been waiting for production for years, either in manuscript or in book form, have at last faced the footlights. Several authors have thus had two, three, or even more pieces brought out simultaneously. Last year's dramatic output, therefore, may be fairly said to be brisk, especially as each one of the different currents at present struggling for supremacy in German literature has been represented by works several of which have proved not only interesting but also of real importance and value. In spite of that, however, there are probably still many dramatists with something individual to say, who have not yet been able to secure a hearing on the public stage— a trouble which even the numerous stage societies have proved insufficient to remedy. A partial remedy, however, suggested by the hundreth anniversary of the death of the great German dramatist H. von. Kleist, on November 21, 1811, has been thought of. He may be called the Chatterton of Germany, for he died by his own hand, unrecognised and hopeless, after giving to his country a number of dramas full of poetry and strength. On the suggestion and initiative of Fritz Engel, the well-known and esteemed critic of the "Berliner Tageblatt," a Kleist Fund has been established, the object of which is to give timely help to young unknown authors, and thus save them from "going under" in the struggle for existence. A better way of commemorating the anniversary of this poet could hardly have been suggested. It is good to record that the fund (for which the Disconto Gesellschaft Filiale, Berlin W., Kurfürstendamm 163-64, receives contributions, addressed "Konto Kleist Stiftung"), in spite of the short time since its inception, has already reached a considerable sum, and several theatres have promised to give to it a part of their takings from the performances of Kleist's plays. During the last quarter of 1911, therefore, Kleist's works held a prominent position in theatre repertories, whole cycles of them having been given in the Court Theatres of Berlin, Munich, and other large towns. In Berlin, in fact, his "Penthesilea" was running in two theatres at the same time, as Reinhardt gave it in his Deutsches Theater also. For the Court Theatre Paul Lindau had prepared a careful and faithful version of this cyclopæan work, and, with the title-rôle in the hands of Rosa Poppe, the great "heroine" player of that theatre, the tragedy was received with great favour. This Kleist enthusiasm will certainly not be without results on other works, and will only act for good, as Kleist united, in a peculiarly high degree, the feeling for classical beauty and the modern searching into the hidden recesses of human psychology.

Tendencies in German Literature.

When one looks into the bewildering mass of currents and counter-currents crossing and re-crossing each other in German literature—and, of course, in the drama also—and asks, "Whither does it all tend?" perhaps the best answer is to be found in the theatrical and musical magazine, "Der Merker" (in the issue of July, 1911), in an article by the novelist Thomas Mann, one of a highly interesting series on "R. Wagner and Bayreuth in the Spirit of the Present," for in it he seems to me to speak for the nascent spirit of the new generation. He says: "When I imagine to myself the masterpiece of the twentieth century, it appears before me as something differing very essentially and, in my opinion, advantageously, from the Wagnerian ideal; a something which is exceptionally logical, well-formed, and

clear, something at once stern, yet joyous, of no less highly strung nervous force than Wagner's, but of a cooler, nobler, and even healthier spirituality, something not seeking its greatness in the baroque and colossal, nor its beauty in ecstasy; in short, it seems to me that a new classicism must arise."

In this direction men like Paul Ernst and W. von Scholz tend to go. They and their followers, however, have not given themselves up enough to the poetic impulse, but have intentionally sought to force the Zeitgeist into certain channels, instead of letting the spirit of the times breathe in their poetry. Thus they make themselves pioneers, forerunners of a greater time which is still to come, and all must be grateful to them. But much of their own work leaves us cold; it seems too far removed from the hearts of the hearers. They treat problems, it is true, which are at present stirring the souls of men, more and more—problems touching the greatest and final things of life, such as the Freedom of Will and the question, "What is human life?" but they clothe them in historical or legendary dress, and do not anchor them securely enough in the hearts of living people. They do not aim at conquering the Present or the present generation—a conquest which does not merely mean representing the state of things as it is ("milieu" pieces) or as it ought to be ("tendency" plays), nor treating it ironically or satirically (the numerous forms of comedy or tragi-comedy). It consists rather in drawing the enduring qualities of the Present, its beauties and many problems (especially psychological ones, such as the development of the human soul), with a firm hand from the confused warp and woof of life, and re-shaping them again into forms modelled according to individual observations and creative temperament. But a striving after this ideal shows itself here and there, nevertheless. It is an arduous task, though, and so far there is no work to hand which can be said to come up to the standard. Kleist could be of great assistance here, but most of all could help be found in the works of Goethe, who, like Anthaeus, through being in constant touch with Earth, ever drew from it new nourishment for his Art.

Paul Ernst, whom I have already mentioned, brought out during last year three plays (agents for all three: Agentur der Vertriebstelle der Bühnenschriftsteller, "Hullah" (Dresden Court Theatre), playing in the East. The second is a tragedy, "Brünhilde" (Munich Court Theatre), handling the old theme of Siegfried and Brünhilde in quite an original way, in which the "three unities" are faithfully preserved. The latter might almost be called a mystery-play of the height and depth of love, of the greatness and limitations of man, of the fate which rules over and in him. The third one is also a tragedy, with Ninon de L'Enclos for its heroine. The plot, founded on the well-known story of the young son of Ninon falling in love with her, his mother, makes out a painful anecdote a song on the fate and free will of man. Like a fugue, strong, clear, smoothly flowing, the piece is built up and the development worked out with a sure and unerring touch; in it Ernst has shown himself to be a master of literary counterpoint. Every human being must fulfil for better or for worse the fate born in him, just as all other creatures must follow their laws. But because man recognises this and is conscious of his own strength, his will seems to be free, and he himself not to be at the mercy of unknown happenings. It is written in verse which is clear as crystal and rich in concise antitheses, and may almost be called a mirror of the theme itself, so that in this case form and subject have attained a most unusual unity. But the people of this tragedy, as he has drawn them, have never trodden this earth. Ernst lacks the final quality in drawing a human character, the faculty of making his artistic phantoms live.

A sort of grotesque caricature of this play of Ernst's concerning fate in the life of man is given by F. Wedekind in his group of one-act plays, which no censor is likely to permit to come to life on the stage. They are entitled: "In Allen Sätteln Gerecht," "Mit Allen Hunden Gehetzt," "In Allen Wassern Gewaschen," published by G. Müller, München. "In Allen Sätteln Gerecht" almost seems like a modern parody of the scene in "Richard III.," in which Richard woos Ann of Lancaster; the two other plays describe the love adventures of the same family until the daughter meets a horrible death. The way in which the author shows the inevitable fall resulting from such perverted natures is very forcible, although desultory and fantastic. As a means of understanding Wedekind, however, these plays are valuable. Another play by Wedekind, called "Der Stein der Weisen" (Vienna, Kleine Bühne), betrays its parentage in every line. It is flippant, insolent, repellent, and full of contradictions, but also of *esprit*.

I have already mentioned W. von Scholz. He owes his chance of getting a hearing on the stage to Max Martersteig, of Cologne, who produced his "Juden

von Konstanz." This time the Weimar Court Theatre brought out his tragedy, "Der Gast," which he had finished a good time ago, and now altered somewhat for the performance. "Learn life from death" is the thought underlying this work. A line runs through it like a Leitmotif: "Denn wir sind Gäste, Gäste sind wir alle!" (For we are but guests, guests are we all!"). In the piece the plague might be called the antagonist of Gerhard, an architect who is building a wonderful cathedral in an old town. He, already feeling the exaltation of the creative artist, has to resign his work and leave the town. No one knows whither he goes: no one knew whence he came. Like all human beings, he was only "a guest on this sad earth," as Goethe calls it. But others will come and carry on his work to the end. Scholz's comedy, "Vertauschte Seelen" (G. Müller, publisher, Munich), a fantastic treatment of the idea of the transmigration of souls, was mentioned here last year, and since then has been produced with success in Berlin.

Hans Franck, a new dramatist, is working on similar lines, and in his play, "Herzog Heinrichs Heimkehr" (Court Theatre, Altenburg; agents, Oesterheld and Co., Berlin, W. 15), has produced a well-built drama, rich in ideas, having its foundation half in history, half in the imagination of the writer. In it is fought out the battle between power won and power inherited, between thought and deed, between father and son. It is boldly done, although not entirely free from rhetorical passages. On more academic lines is the tragedy "Irene" by Otto Harnack (published by J. G. Cotta, Stuttgart; produced in Court Theatre, Stuttgart), which, in the Byzantine Empress Irene, reminds one of the late Empress of China and her career. The language is cultured but cold; all the rules of the drama are carefully observed, but there is little individuality. It is very different from "Zorn des Achilles," by W. Schmidtbonn (Cologne Stadttheater; publishers, Egon Fleischel, Berlin). This play was briefly mentioned here last year. The work follows Homer's "Iliad," but treats the wrath of Achilles, and especially his end, in a perfectly independent way. Achilles is the patrician nature, who can and will not submit to the majority, and must therefore fall, but even in doing so remains the hero to the end. Out of the passionate rhythm of the verse, changing with each change of mood, rings, like a song of triumph, the joy in life, in personality, in battle, and in the glory of heroes, a similar Leitmotif to that which runs through "Lobgesang des Lebens," a collection of lyrics by the same author. In a lighter style, almost in the form of a scherzo, the same motif recurs in "Spielen des Eros (Theater an der Josephstadt, Vienna; publishers, Egon Fleischel and Co., Berlin), in which the god Amor plays elfish tricks with his arrows on Achilles Helen, and Diogenes. Sudermann also has gone back to classical history in his "Der Blinde von Syracus" (Berlin Court Theatre; publishers, J. G. Gotta, Stuttgart; agents, E. Bloch, Berlin, C.), but with him the chief object is to produce an effective piece for the theatre with big scenes and a star rôle. He achieved this end completely, and had a great success. The piece has all the trade marks of Sudermann's style, which I have already characterised here in previous years.

People's Plays

Also worked with good stage effects is Max Geissler's "Bernsteinhexe" (Weimar Court Theatre; publishers and agents, L. Staackmann, Leipzig). It is a Volksstück (people's play), the scene of which is laid in the time of the Thirty Years' War, and was received with great favour. Another Volksstück is Carl Schönherr's "Glaube and Heimath" (Volkstheater, Vienna; publishers and agents, L. Staackmann, Leipzig), a short notice of which was given here last year. It was performed in German in London quite recently. This piece represents the greatest success achieved by an earnest play for many years. More than 70,000 copies of the book alone have been sold, and more than a thousand theatres had performed the play within half a year. In the Lessing Theater, Berlin, it has long since reached its 100th performance, and even in a medium-sized town like Hanover it was given no fewer than 100 times. The critics, too, were for the greater part unanimously enthusiastic about the piece—a most unusual occurrence. The purely artistic qualities of the work do not account for this enthusiasm, for, although it shows much excellent ability (the construction is almost too correct), and generally speaks a language true to life, it is hardly possible to place it so very high as a work of art. But the genuineness of the treatment, the honest desire to be impartial, and, above all, the national quality of the subject which went straight to the hearts of the people, conquered the audiences by storm. Faith and the home are, fortunately, still the two fundamental principles on which the inner life of the people

rests. To see them before their eyes in the flesh, as it were, embodied in the strong figures of the religious wars of their own history (the expulsion of the Protestants from the Austrian Alps), set the hearts of his hearers ringing in unison. There are several weaknesses in the piece, especially the passiveness of the hero, the comparative littleness of the few figures who are supposed to represent a whole people, and the insufficient humanisation of the opponent of the Protestants, the Imperial Messenger and Knight of the Virgin Mary, intended by the author, it would almost seem, to give the impression of one of the Apocalyptic riders. All these weaknesses are felt more on the stage, than when reading the play. Here again the theatre has shown itself the strongest factor, not to amuse nor to teach, but to shake souls to their depths and awaken the feeling of humanity in the audience, as it used to do (also on religious grounds) in the days of the ancient Greeks. I may mention in passing that the piece was forbidden by the Censor in Austria, was refused by the German Emperor's own Court Theatre in Cassel, and then performed in Kiel, where the Emperor and Empress saw it, and were most deeply impressed and touched by it. It is not so much as a poetical work, but as a great event of the theatrical season that this drama of Schönherr's stands above all the other works of the past year. It has received—and rightly—the Grillparzer Prize. A man of Schönherr's straightforwardness and naturalness is of great importance as counterbalancing much that is eccentric and artificial in the language and problems of German literature of the present day. Following the example of Schönherr in going to the history of his native Alps for the subject of his plot, the Bavarian writer J. Ruederer, in his "Schmidt von Kochel" (Munich Schauspielhaus; agents, E. Bloch), took for his hero a half-legendary figure, making it stand as a symbol for the whole peasant class. The piece plays in the eighteenth century, and in much the same way as the modern Bavarian peasants still think they see their dead King Ludwig II., the "Smith of Kochel" had once seen his Prince ride past him amongst the snow-topped mountains, clad in shimmering armour, and this mystic element in the devotion of the peasants to their overlord incites them to deeds of great prowess. But their ruler is only a pleasure-loving prince who does not care for his people and does not even live in his own country. The smith leads his comrades in an attack against the Austrians, who are holding Munich, and comes to a tragic end. In spite of the many strong qualities of its language and vividly drawn figures, however, the play did not succeed in touching its audience, as it is torn up into too many small episodes. Two peasant pieces of a sturdy, healthy kind have also been written by Rudolf Greinz, the well-known Tyrolese writer, and R. Brix. They are "Die Thurnbacherin," a strong tragedy (publishers and agents, L. Staackmann, Leipzig), and "Das Gnadenbild," an audacious comedy full of genuine humour. Another very fine and well-drawn peasant play is "Mejrima" (Prague), by Robert Michel, the scene of which is laid in the Mahommedan parts of Bosnia.

Romantic Writers.

Several years ago now, Edward Stucken wrote a set of three poetical dramas which had for their subject the Arthurian and Graal legends. On the production of one of these pieces, "Gawan," two years ago, I had occasion to mention him and his fine but slightly affected art—an art which seems to make the very spirit of the Middle Ages live before us. Now the two other pieces have been produced for the first time, "Lanval" in the Burgtheater, Vienna, and "Lanzelot" in the Deutsches Theater, Berlin (agents, Felix Bloch Erben, Berlin; publisher, Erich Reiss), and, although all parts are not equally fine, still they all possess the jewelled splendour of language and, at the same time, the more epic character of an exquisitely wrought tapestry full of beautiful figures. The spirit of the Pre-Raphaelites—especially of Burne-Jones—lives again in these plays, and a suppressed sadness runs through them. The beings do not belong to this earth; only in Avalon, the "Island of Blessedness," can they be safe from the dangers and temptations of this life. The great factors in the life of the Middle Ages—sin, atonement, repentance, the fight between ideals and reality, martyrdom for the sake of love, deliverance—are the mainsprings of these dramas, and succeed in touching our hearts, although the characters themselves have something non-human about them. The two plays had a fine success. Another romantic writer, Emil Ludwig, with already several dramas in book form to his credit (Oesterheld and Co.), has not yet succeeded in getting a hearing on the stage, although his latest work, "Ariadne auf Naxos," might have been inspired by the Ariadne in the National Gallery here, so permeated is it with

an almost Titian-like rhythm. More akin to ballads are three works with which a lyric writer of great individuality, Max Dauthendey, has suddenly appeared in the theatrical world. The titles alone of two of them, "Frau Raufenbarth" (Cologne) and "Der Drache Grauli" (Munich), sound more like ballad names. The chief characteristic of these plays are the calamities and disasters which come thick and fast on each other, the fury of the sea beating on the wild northern coasts, as if howling for its prey, and a strong feeling for atmosphere. The third piece, "Spielereien einer Kaiserin," seems to be based on the history of the Czarina Katherine I., but is in reality a ballad of the love of two lovers whose lives and loves are but playthings, and, like playthings, are shattered. At the performance of the piece in Berlin (Theater in der Königgrätzerstrasse) a great personal success was won by Frau. Tilla Durieux, lately the "star" of Reinhardt's theatres. Drawing living people is not Dauthendey's strong point, but his words pour forth in dazzling abundance and are imbued with lyric fire. Ernst Hardt, the poet of "Tantris der Narr," turned his eyes to the sagas of the north, and in "Gudrun" (Anstalt für Aufführungsrecht, Charlottenburg-Berlin) has written a well-constructed drama, with strong characters, whose feelings, it must be admitted, belong as much to modern times as to the Middle Ages. The saga, however, is psychologically deepened, and the whole piece, written in fine, sonorous language, shows feeling for dramatic scenes and a good eye for haunting stage pictures. All these new romantic writers rely greatly on the effect wrought on the eye. Painting and also music stimulate their art, and give it, in spite of all its beauty, a slight feeling of being borrowed. "Gudrun" was received with much approbation in the Lessing Theater, Berlin. I may mention here the newcomer, Hans Müller, whose fairy play, "Das Wunder des Beatus" ("The Miracle of Beatus," Mannheim, Court Theatre), taken as a whole, is a failure, yet in many parts charms by its fairylike effect. It may thus be the forerunner of something better. Gustav Streicher is also a newcomer. His two plays, "Die Macht der Toten" (Graz; agents, A.F.A.), have for their theme the idea that the living are still under the influence of those already dead. In the first of the two plays the most interesting figure is that of the father of the heroine, whose mask suddenly falls from him and leaves his true character revealed. Lighter romantic pieces have been contributed by K. Küchler in "Sommerspuck," which was a great success in Hamburg and Berlin, and "Kajus der Strolch." "Ramsis," also by him, is a more ambitious drama, playing in old Assyria.

Religious Plays.

Jon Lehmann plunges into the future in his "Flammenzeichen" (Eisenach; agents, Vertriebsstelle), in which religious feeling is mixed up with romanticism. In an imaginary Egypt of the future the priests are anxious to keep the people under the yoke of the old religion. The prince of the land, who is believed to be of godly blood, can only reign on the throne if he has first seen his god-ancestor, otherwise he must die. He confesses to the priests that he has not seen the god, and to save him the maiden with whom he is in love offers herself for sacrifice. In her devotion he sees the god and is saved. Religious questions are again in the ascendant with the German people to a very great extent, and that naturally shows itself in the drama in many different ways, as, for instance, in the great success of "Glaube und Heimat." An anonymous writer has used Tolstoi as the subject of his play, not as Zangwill in "The War God," but in order to prove his teaching false. The piece, "Graf Tolsten" (Düsseldorf), suffers as every piece suffers which starts with the avowed intention of proving something right or wrong. "Ysbrand," a play by F. van Eeden, draws a strange figure, a kind of mystic (evidently intended to stand for the German mystic poet Hölderlin), who wanders amongst men as a saint and is declared mad by his grasping relations. A similar subject has been handled by Gerhart Hauptmann, although in a novel, "Der Narr in Christo, Emanuel Quint." His latest drama, "Ratten" (agents, Blochs Erben), which was again not an unqualified success, moves in the same region of ideas as his "Griselda," although in it he returns to his old milieu of the small people of the present day. The feelings of a mother—motherhood, mother-love, mother-sorrow—dominate the play. For them a good woman sacrifices her happiness and life. Hauptmann calls his play a tragi-comedy because against the tragedy of the mother he puts the comedy of a theatre director. What he evidently wished to show by his contrasts was that those who really live their lives and take their duties seriously end in tragedy; their scale sinks in the balance. Those, on the other hand, who take life as a comedy may come through hard times, it is true; but their scale

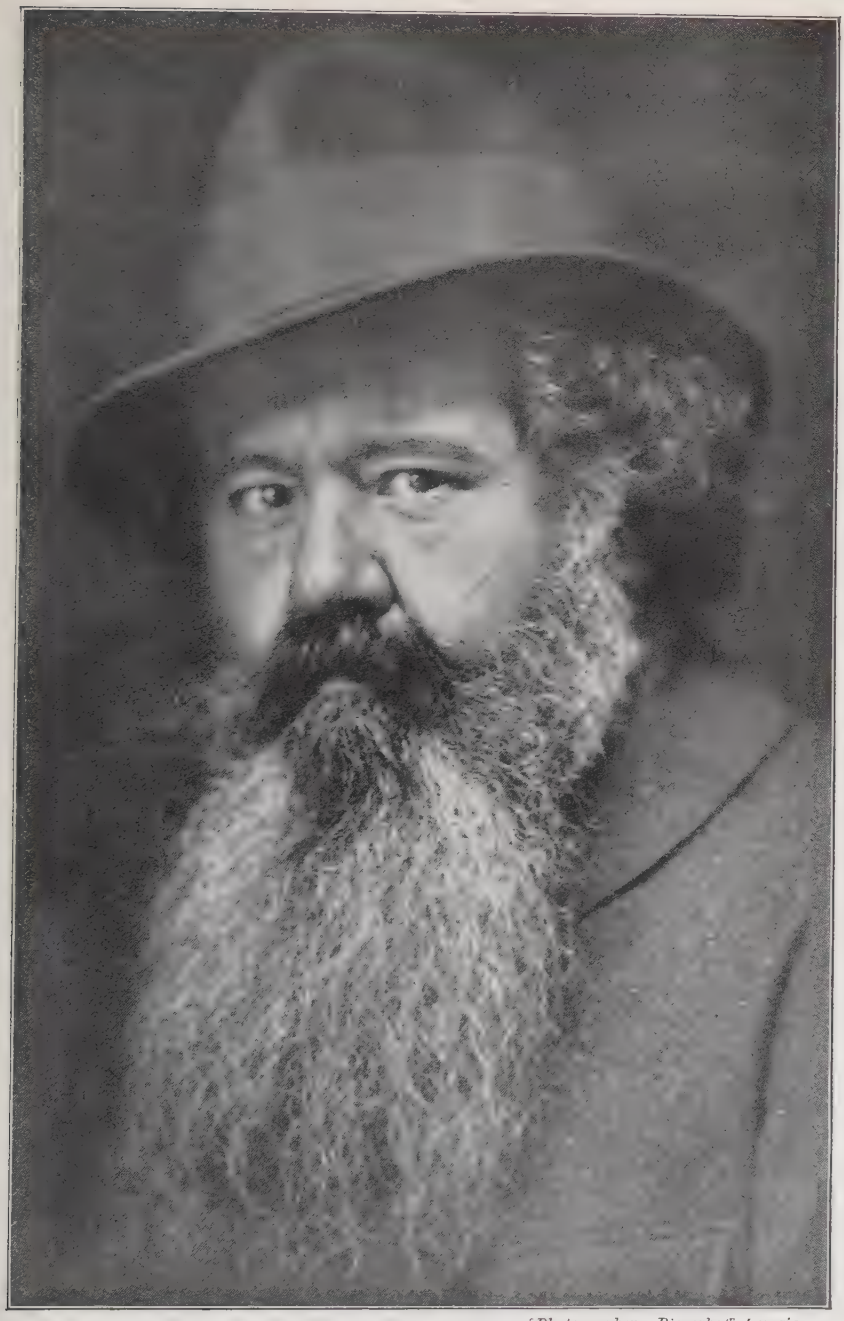
always bounds up again, for their burden is light. With them the "Rats" (the title is, of course, meant symbolically) gnaw only at trifles; with the others, at the very heart. The contrast between these two spheres of human nature, however, is too superficial; the piece falls into tragedy on the one side and comedy on the other, and never becomes really welded into a tragi-comedy. At the same time, the drawing of the single figures in Hauptmann's impressionistic manner is entirely successful, and the deep human feeling which is the characteristic of all Hauptmann's work looks out at us with a pathetic smile from this play as of yore.

Psychological Dramatists.

Arthur Schnitzler's new piece, "Das Weite Land" ("The Vast Land," Burg theater, Vienna), which he also calls a "tragi-comedy," has not found many to understand it. By the "Vast Land" is meant the soul of man, to whose farthest depths no one has yet penetrated. The idea that the fate of man is settled once for all by his natural qualities rings through this play also. The characters seem to act as if under a spell, or let themselves be driven hither and thither (as was the case in his "Medardus" of last year); they seem to play only as if they had taken for their motto: "All the men and women merely players." The piece once more shows the sentimental irony which is Schnitzler's chief feature. The want of inward earnestness makes itself painfully evident, but no one can fail to pay a tribute to his intellectual ability and his mastery of his material. The novelist, Heinrich Mann, who, in his novels, gives most subtle psychological analyses in very original language and technique, has, in his "Spielerin" (Berlin, Theater in der Königgrätzerstr.), aimed at writing a play for a great character-actress. His intention with it, as he himself says, was "to personify on the stage the highly developed inner being of modern man," and most of all the unstable will and consciousness of feeling. The ever-favourite theme of the artist has also attracted Hans Kyser in his tragedy, "Medusa" (Berlin, Modernes Theater). Wild passion is the keynote of the piece, and it is written fortissimo all through; but it reveals dramatic blood. In it the intoxication of the artist is mixed up with the animal spirit, but the artist in the man conquers. He has made up a statue of the Princess Consort, and won her love, and, on hearing this, the prince forbids him on pain of death to finish the statue. He refuses, however, and puts the last touches to the marble. The piece plainly bears the marks of a beginner, but gives hope for fine work later on. In quite a different and rather Philistine way does Otto Ernst treat the problem of the "intoxication" of the artist. In his "tragi-comedy of Bohemia," entitled "Die Liebe höret nimmer auf" ("Love Has No End," Breslau, Lobe Theater), an artist is shown, who is generally intoxicated in the ordinary sense of the word, but is finally saved from the demon through the faithful love of his wife. Otto Ernst has always merited consideration as a sympathetic story-teller, and also for his honest endeavours, but this time he has let himself be led astray into false paths by a real case (that of the fine novelist, Otto Erich Hartleben, author of the play, "Rosenmontag," whose death occurred a few years ago). The piece is rough, uninteresting, and psychologically untrue. A mere copy of reality will not make a play. The "artist" subject is touched with a lighter hand by Otto Gysae in "Höhere Menschen" (Cöln Schauspielhaus), and by Korfiz Holm, the fine novelist in "Hundstage." "Höhere Menschen" is a play in the right comedy spirit. It pokes fun at the false sentiments of people who think themselves the "elect few." "Hundstage" (Berlin, Theater in der Königgrätzerstr.) may be described as a sort of quadrille danced by three married couples, artists, in which they change and set to partners with light-hearted gaiety and witty conversation, without anything more serious happening than a few stolen kisses under an apple-tree, from which, exactly at the right moment, an apple falls on the kissing couple!

Modern Problems.

The task of viewing the Present and its problems from a high watch tower, as it were, has been attempted by several dramatists, amongst them this time Karl Vollmoeller, author of the "Miracle," to whom romantic ways appeal strongly. He has written a very long and very fantastic play, which he calls "Wieland, A Fairy Tale in Three Acts" (Berlin, Deutsches Theater; publishers, Inselverlag, Leipzig). It plays in the present, and is a sort of modern rendering of the old Wieland saga, done in a somewhat exaggerated, but in many places fascinating, way. The saga tells how the king caused Wieland, the wise smith, to be lamed so that he could never leave him, but always be at hand to forge the finest weapons for him. Wieland kills the king's son, seduces the daughter, and



[*Photographer: Pieperhoff, Leipzig.*

HERMANN BAHR,

The well-known Austrian author, whose "The Concert" was given at the Duke of York's, in an Americanised version, during 1911.

[Photographer: L. Otto Weber, Meiningen.

HELENE THIMIG,

The highly gifted daughter of the well-known Viennese actor H. Thimig, as Maria in Charles Rann Kennedy's "The Servant in the House." Helene Thimig "created" the part in Germany, playing it at the Meiningen Court Theatre in

[Photographer: T. Sommermann, Gera.

MAX GRUBE,

The famous "character player" and Intendant of the Meiningen Court Theatre, as Cardinal in his own version of L. N. Parker's "The Cardinal."

[*Photographer: E. Bieber, Berlin W.*

ROSA POPPE,

The celebrated "heroine" of the Berlin Court Theatre, as Penthesilea in H. von Kleist's tragedy of the same name.

[*Photographers: Messrs. Becker & Maas, Berlin W.*

TILLA DURIEUX.

The best-known "modern" actress of Berlin, formerly with Max Reinhardt, now the star of the Theater in der Königgrätzer Strasse, as Katherina I. of Russia in Max Dauthendey's "Die Spielereien einer Kaiserin."

FRONT VIEW OF THE NEW COURT THEATRE, STUTTGART,

Which will be opened during autumn, 1912.

This theatre is a double theatre- that is, it contains one large one for opera and classical plays and a small one for intimate plays.
Architect: Professor Max Littmann, Munich.

FRONT VIEW OF THE MUNICIPAL THEATRE AT DORTMUND

220,000 inhabitants. The theatre holds 1,200 persons. Architect: Professor Martin Dulfer, Dresden.

FRONT VIEW OF THE MUNICIPAL THEATRE AT LUBECK
(ca. 110,000 inhabitants). The theatre holds 1,200 persons, and cost £150,000. It is one of the most artistic theatres in Germany. Architect: Professor Martin Dülfer, Dresden.

THE "FOYER" OF PROFESSOR DULFER'S MUNICIPAL THEATRE AT LÜBECK.

VIEW OF THE THEATRE AT MERAN, THE TYROLESE HEALTH RESORT.

Architect: Professor Martin Dülfer, Dresden.

FAUST," PART II., BY GOETHE: "THE PALACE OF MENELAS,"

as given at the Cologne Municipal Theatre under Director Max Martersteig, who is now Intendant of the Leipzig Municipal Theatre.

finally makes himself a pair of wings of his own invention and flies into the air. Vollmoeller's Wieland seems half man, half uncanny phantom only, as if the evil spirit of the old Wieland had taken possession of him; he is supposed to represent the first aviator. He lives through all the phases of the life and sufferings of the Wieland of the saga except the triumph, for in him the predominant feelings are puny fear and especially revenge, the Nietzsche "ressentiment" of the slave, of the servant against the master. This note of revenge sounds as the leading motif all through the play. It is to a certain extent based on a fragment of Wagner's, of whose principles one is sometimes reminded. The piece plays in the south coast of England, and the strange events, which generally have a double meaning, are rendered almost more fantastic by the dry, matter-of-fact style of the language, as if it were chronicling the most natural events in the world. On the stage it was a failure; in fact, it was the cause of one of those scandals which have almost become a custom at many Berlin premières. When read, the play excites one's interest, in spite of the many objections one has against it.

But it is not on these lines that the inner substance of the Present will be caught and conquered. Hermann Horn, a writer who has hitherto only been known to a limited circle, has for a long time worked in this direction, and has already written a good many dramas, among them one entitled "Shakespeare's Wandlung," a work of much ambition and deep thought. His latest play, "Glück," given with success in Stuttgart (Schauspielhaus), is on the ever-present question, "What is happiness?" and the author's answer is, Not the attainment of external aims and advantages, but the culture and preservation of one's own individuality. In his own heart should man build up his altar and worship the God-like there—a principle which he has already emphasised in a play with the expressive title "Altäre" (Altars). In "Glück" Horn places his characters in the turmoil of life in a well-thought-out plot, and lets them show of what turn of mind they are, for their ideals of happiness are of many and various kinds. The happiness of one crosses that of the other, interests clash with interests; one wishes to rule the other; another wishes to force his views on someone else. After a hard struggle, the hero and heroine are at last united and understand each other. The fault with which some may charge the piece is a certain change of tone; it begins in a smiling mood, in which is a touch of sadness, and ends on a somewhat rhetorical note. From the earnest and unceasing searching into the hidden recesses of the human heart and his struggle to master the problems of the present life we are encouraged to hope for something important from such a strong, independent talent such as Horn's. He has set himself an aim which is in keeping with the demands of our time, but he must guard against becoming too much lost in himself.

Grotesque Comedies.

Eulenberg, who was mentioned in a former Stage Year-Book, makes earnest endeavours to write serious works, but, unfortunately, in his hands they generally turn into grotesque comedies. It is true that his fervent, youthful drama, "Anna Walewska"—produced for the first time in a revised edition in Dr. Altmann's enterprising Deutsches Theater in Hanover—does not belong to that category. It shows, however, like his other plays, the innermost quality of Eulenberg's nature—the constant rebellion against things and people as they are. Eulenberg and his characters are always in fighting attitude; they often remind us of Don Quixote, but without his saving humour. Instead of that, they possess a sort of hysterical merriment, the outcome of which is a kind of grotesque comedy. But how much tenderness of heart is hidden under this rough shell! The Stuttgart Hoftheater gave his "Samson," in which the Bible hero is shown as a human being torn between love and duty, who falls before his passion of love and cuts himself adrift from all that has been holy to him—his family, his country, even his God; then follow his punishment and atonement. The language of this play is full of vivid word-painting. It earned a fine success—probably the greatest Eulenberg has yet had, as he has gained his fame so far principally through his failures. In spite of them, though, directors constantly accept his works. Eulenberg's two new grotesque comedies (he has brought out four works during the year) are called by the contrasting titles: "Alles um Geld" ("All for Gold"), Lessingtheater, Berlin; publishers, Ernst Rowohlt, Leipzig; and "Alles um Liebe" ("All for Love"), Munich and Hamburg. The latter was not understood at all, for the fundamental idea of the play was hidden by a multiplicity of side issues. The whole impresses one as a wild dance of love. But the dance lacks the rhythm which every dance, even the wildest, must have if it is to count as a creation of art. "Alles um Geld"

shows the hero, a sort of "eccentricity"—a "creature of God," as Eulenberg himself calls him—living in a bare attic room with his family. All others are on the hunt for money, but he and his fall a prey to this world, for in them lives the longing for a kingdom not of gold.—A veritable dance round the Golden Calf is painted by C. Sternheim in his "Kassette." It shows some men who, instead of enjoying life, spend their time on their knees worshipping gold, and so lose their humanity and love, for the gold proves stronger than even love. The whole is drawn on grotesque lines, but in spite of many weaknesses it reveals a coming comedy writer. Also by Sternheim is a piece called "Riese," which was at first forbidden by the Censor when it bore a distinctly more piquant title. It is, however, a weak piece. A very good idea is the mainspring of the plot of "Hans Sonnenstössers Höllenfahrt" ("Hans Sonnenstösser's Journey to Hell"; publishers, Oesterheld and Co.), by Paul Apel, a very clever and effective grotesque comedy. A young writer, as poor as a church mouse, is tempted, in order to put an end to his poverty, to entertain the idea of marrying a rich young girl who looks upon him with favourable eyes, the daughter of somewhat vulgar and uneducated, but otherwise harmless people. He falls asleep in his chair one afternoon and dreams he is married to her. But his married life is not a path of roses. She disturbs him constantly in his work, and her troupe of terrible relations successfully help her, till, after horrible martyrdom, he is freed from the nightmare. The dream-life, as shown in the quickly appearing and disappearing scene-pictures, is told cleverly, and the piece contains so much genuine fun that it was received in Dresden and Berlin with storms of laughter.—"Wüstling" ("The Rake"; publishers, Egon Fleischel and Co.), by the favourite novelist G. Hermann, is half satirical, half grotesque comedy, and in it the would-be disciples of Nietzsche and the new school of lyric writers are made ridiculous. It is almost like a defence of the good honest citizen, who surely deserves a champion at last against his many scoffers! It cannot be denied, though, that Hermann, the rogue, turns round in the end and has a laugh at the good Philistine too! The technique betrays the fact that Hermann is novelist at heart.—Extremely amusing is the small play "Lottchens Geburtstag," by the Munich humorist Ludwig Thoma, who in it handles, but not coarsely, the very delicate subject of a young girl's introduction into life.—Freksa, the author of "Sumurun," goes to Imperial Rome for the material out of which he makes a kind of historical grotesque comedy, entitled "Der fette Cæsar" ("Cæsar the Fat"; Deutsches Theater, Berlin). The gourmand Didius Julianus, the greatest feeder in Rome, is the Cæsar of the play, and has to eat through three acts. This somewhat uncertain play did not, however, achieve much success. Perhaps it was meant as a light political satire, clothed in classical attire as a precaution.

Political Satires.

Of political satires there has again been a plentiful supply. They are called forth partly by the current events of the times, and partly because it is, of course, much easier to write such satires than real comedies with real people in them. An earnest attempt at a political satire on a grand scale has been made by R. Dehmel, the most important German lyric writer of the present day, in his "Michel Michael" (Hamburg Schauspielhaus). Its hero is, of course, Germany itself, which is torn asunder by parties, each one trying to plunder it for his own purposes. The whole is an allegory with too little flesh and blood about it to hold the stage for several hours. A huge joke is Heinrich Ilgenstein's political satire "Europa Lacht" ("Europe Laughs") (agents, Anstalt für Aufführungsrecht). Disguised as the smallest State in the middle of Europe, a great power in that part of the Continent, together with its Philistine citizens, high and low, its political parties, Liberal and Conservative, and its ruler, in short, everything and everyone, are made heartily ridiculous, and their weaknesses laughed at. The old-time tone of the whole, as if everything was happening in "the good old times," only strengthens the satire. The same author—Ilgenstein—has collaborated with a well-known dramatist, Lothar Schmidt, in writing another satire called "Fiat Justitia" (agent, E. Bloch), which was forbidden in Berlin and several other towns because it poked fun at the grave and reverend Law and its Courts. A man is condemned to death for murder. The supposed victim of the deed suddenly appears on the scene, but the death sentence cannot be reversed because the Court of Appeal is only empowered to deal with formal questions, not facts! Fortunately, a small error in the procedure is discovered, and the innocent murderer is allowed to go free. Lothar Schmidt has also written another very successful comedy, "Entgleisung"

(Vienna, Neue Bühne; agents, E. Bloch), which tells of the fall of a poor devil who is always down on his luck, but at last sees a chance to "corriger la fortune." He is made to repent in sackcloth and ashes. The authors of "Traumulus," A. Holz and O. Jerschke, have given a romantic turn to their satire, "Büxl" (Neues Schauspielhaus, Berlin; agents, E. Bloch), in which a convict defies the whole State, escapes, and sets up as a rich man in Paris. Two other satires are Rudolf Strauss's "Goldene Schüssel"—that is to say, the open dish of the State into which everyone tries to dive his spoon in order to secure the choicest plums; and Ludwig Bauer's "Königstrust" (produced in Breslau), which the author humorously calls an operette without music. In it an American millionaire holds an examination of Pretenders to the throne of a small State—in the Balkans, of course! The one who passes best is to be king, but must marry the daughter of the trust magnate, and allow his land to be used by the trust for "peaceful penetration." Of course, the end is very different from what the millionaire had arranged. Such pieces amuse a certain public hugely nowadays; nor is the Censor now so strict with them. Perhaps they are recognised now as a sort of useful safety valve.

Comedies.

In spite of the many grotesque comedies and satires, there are still a few real comedies to record, although genuinely good ones are the rarest of all plays. A peculiar subject for a comedy was chosen by Otto Erler, the author of "Zar Peter," for his "Reliquie" (produced Dresden; agents, Anstalt für Aufführungsrecht). He went back to the narratives of an old Italian story-teller for his material, and chose a rather daring anecdote, which, by his sure artistic treatment, he moulded to his purpose without giving offence. One follows with interest the struggle of the two old cronies, in which the intellectually higher one—prior of a monastery—wins, only in his turn to be beaten too. For the woman for whom they are fighting elopes with a friend of her youth. As occasionally happens, a second dramatist, F. A. Beyerlein, the author of "Lights Out!" hit upon the same subject. He calls his piece "Das Wunder des Heiligen Terenz" ("The Miracle of St. Terenz"). Beyerlein tries more to give a ripe study of the morals of the Middle Ages than to develop the kernel of the theme as Erler, with wise restraint, has done. Adolf Paul, whose work was discussed in last year's survey, brings Solomon in all his glory into his comedy "Die Sprache der Vögel" (Munich, Residenztheater). It takes its wisdom from the Proverbs of Solomon, and tries to preach it with gay insouciance, but the line of thought is not sufficiently sure and clear, nor are the figures life-like enough. O. Enking, on the other hand, has written an unpretending but genuine "milieu" piece, "Das Kind" (Hamburg, Lessing Gesellschaft), playing in modern times. In it the figures of an old father and mother, and their daughter who has grown away from them, are drawn stroke for stroke true to life, and with life's blood in them. The play strikes a pathetic note which goes straight to one's heart. This piece was rightly chosen to receive the Bauernfeld Prize. Hermann Essig does all honour to his name (vinegar) in his comedy "Die Glückskuh" ("The Lucky Cow"; Berlin, Modernes Theater, Gesellschaft Pan), for in it the mask is torn from the romance of the peasant. The peasant's cunning and his greed of money are the dominant notes in the play. But as a dramatist Essig does not yet stand firmly on his feet. He mixes up different styles together, exaggerates here and is sentimental there, and lets his construction be too plainly seen. The piece, however, shows a talent which is deserving of encouragement. Also a comedy of greed and avarice is Pinski's "Schatz" ("Treasure"; Berlin, Deutsches Theater). There is good "milieu" painting in it, and many witty points. A fine success was achieved by a comedy, "Heiligenwald" ("The Forest of Bliss"; Hamburg, Thalia Theater), whose authors are A. Halm and R. Saudeck. In the midst of a great forest (it seems to be the Thüringerwald), in an inn on the borders of two small Dukedoms, some happy lovers play hide and seek. But the farewell comes, and with resigned gaiety the forest idyll ends and reality reigns again. Man is not in this world for pleasure. "In striving and working pain is silenced"; with these words the graceful little piece closes. Much more conventional, but well suited to the stage, is "Die Glückliche Hand" (Berlin, Court Theatre), by Hugo Lubliner, who has just died. It is the old story of love and matchmaking, and has some good, taking *rôles*. It has been secured for England and America by Sir Charles Wyndham and Mr. Frohman. Rather unsavoury, although clever, is R. Misch's "Das Prinzchen" (agents, A.F.A.), a "love comedy," in which a young Prince is initiated into the ways of life. In

spite of its unpleasant subject, however, it was received with smirking delight by the Berlin people. K. Ettlinger, in his "Hydra," has revived the old theme of the theatre with much humour and pleasantry, and apportioned to each—the manager, the author, and the public—a share of the blame for having changed the theatre from a temple of art to a place of light amusement. Finally, a very merry comedy for children has appeared in Elizabeth Weirauch's "Böse Mädels" ("Naughty Girls"), which was received with great delight in the Lessing Theater, Berlin. The well-known humorist, W. Busch, and his two naughty boys, Max and Moritz, have stood sponsors for the new children, who are as impish and tricky as their prototypes. The piece is full of merriment and life, without a trace of sentimentality.

Stage Societies.

In spite of the wealth of new works which have appeared everywhere in many towns, stage societies, as well as the ordinary theatres, work energetically to help on new and unknown authors and revive old plays of importance. Of these societies—which for the most part do very excellent and useful work—I shall only mention two this time, because their particular objects are somewhat out of the common. They are the Berlin Calderon Society and the Lessing Society in Hamburg. The aim of the Calderon Society is to foster above all dramatic works permeated with a Christian spirit, and thus supply a want in the artistic life of Berlin. It gives fine old masterpieces, especially works by Calderon, and also pieces which, on account of their religious spirit, are not readily put on a modern stage. These pieces are presented by the society in a similar way to the London Stage Society, with the help of well-known actors and actresses, under the directorship of George Molenar, producer at the Royal Court Theatre, whose talent had its first great opportunity through the performances of this society. During the season the society gave, amongst other things, Calderon's "Chrysanthus and Daria"; "Agnes Bernauer," by Martin Greif, who died during the year; and E. Ringseis's new religious play, "Veronika." With the performance of Greif's play the society has paid off a debt of honour, for the works of this important poet have for many years been sadly neglected by the German stage. Under the far-seeing management of Carl Roth, who has displayed great organising talent, the society has, in a few years, become one of the most important factors of its kind in Berlin, and will soon extend its activity still further.

The Lessing Society is under the directorship of Emanuel Stockhausen, whose object is to bring lovers of real dramatic art closer in touch with that art. This is done by him in two ways. He chooses old and new plays of fine poetic quality which are not to be found in the repertories of the regular Hamburg theatres, and has them performed—partly, at least—by members of the society who have talent for acting, his theory being that the understanding of dramatic art is best developed by active participation. In a way, therefore, the Lessing Gesellschaft is an ideal society of dilettanti in the good old sense. Their work during the season was various and valuable, one of the things given being an old Nativity play, two scenes of which we reproduce here to show that in their staging also they follow in the newest ways. Other interesting productions were "Das Kind," Enking's fine comedy already mentioned, and Marlowe's "Dr. Faustus." The stage decorations of the society are taken charge of by Professor Czevchkas. One of the principles of the society is that "The Lessing Gesellschaft exists to try new things and ways" (theatres can hardly do this for fear of the box-office!). Such societies are needed everywhere, and would prepare the best ground for real dramatic culture.

Foreign Plays.

Besides the many German pieces, as many—perhaps even more—foreign plays have been given also; in fact, on one occasion in Berlin there were as many as five new French plays given on a single evening. The feeling for the theatre and its demands seems, on the whole, to be weaker in German writers than in others, although their aims are higher, so managers again and again turn instinctively towards foreign works. A change in that respect can only come gradually. With these importations it is, as a rule, only a question of "theatrical wares"; but, of course, amongst the plays given were also some good ones, chosen because of their artistic interest. Of old works of the latter class may be mentioned Rousseau's musical play, "The Village Fortune-teller," performed in Leipzig for the first time in Germany. Amongst the many modern ones I may give "Million," the burlesque by G. Berr and M. Guillemant, because at its performance in A. Halm's Neues

Schauspielhaus—the doors of which are always open to anything new—an attempt was made, for the first time, at a peculiar kind of production, namely, a combination of acting and kinematograph. The trial was a great success, for in this way it was possible to sustain the mad temper of the farce without a pause, so that the audience never ceased laughing. A very fine psychological piece, "Das Idyll," a quiet tragedy of doubt and distrust, by the Norwegian, Peter Egge (Stuttgart, Schauspielhaus; publishers, Oesterheld and Co.), shows its author to be, in technique and the conduct of his dialogue, a sure pupil of Ibsen, and at the same time shows him to be possessed of fine originality and tenderness in characterisation. Finally may be added Tolstoi's posthumous tragedy, "The Living Dead" (Deutsches Theater, Hanover).

English Plays.

During the year 1911 the English and American plays which were given for the first time in Germany were, amongst others:—Shaw's "Misalliance" and "Fanny's First Play," Barrie's "What Every Woman Knows," Monckton Hoffe's "Little Damozel," P. Armstrong's "Alias Jimmy Valentine," Baroness Orczy's "Scarlet Pimpernel," E. Locke's "The Climax," Margaret Mayo's "Baby Mine," George Paston's "The Naked Truth," in a free and very clever adaptation by A. Schmieden, who has also written a light comedy of his own called "Mein Erlauchter Ahnherr" ("His Serene Highness My Ancestor"), which was produced during the year with great success. "The Naked Truth" and Charles Rann Kennedy's "The Servant in the House" had their first German performances in the Meininger Court Theatre under Geheimrat Max Grube, who takes a great interest in English plays and adapted L. N. Parker's "The Cardinal," playing the title-*rôle* himself. Since the first performance of "The Servant in the House" in Meiningen it has been played in more than twenty German towns, and is suited wonderfully to the religious trend of mind in Germany at present.

Galsworthy's "Silver Box" (Freie Volksbühne, Berlin) also made a deep impression. This author's dramas are gradually beginning to take a hold in Germany, after a good deal of opposition, partly the result of superficial criticism.

Of the old English works given during the year, I shall only name once more Marlowe's "Dr. Faustus" and the Miracle play "Everyman," which Reinhardt has given several times in the Circus as a sort of Christmas play. It was performed on a stage of three tiers in the style of the Middle Ages.

As to Shakespeare's plays, the latest statistics to hand are for 1910, and state that twenty-four plays were given in 189 theatres, with a total of 1,220 performances. "Hamlet" was performed 149 times in sixty-six theatres; "The Taming of the Shrew," 137 times, forty-six theatres; "Othello," 130 times, fifty-one theatres; "The Winter's Tale," fifty-two times, seven theatres; "Macbeth," thirty-eight times, twelve theatres; "King Lear," thirty-six times, fourteen theatres; "Richard III.," thirty times, fifteen theatres; "Richard II., thirteen times, eight theatres; "The Tempest," five times, one theatre; "Coriolanus," four times, two theatres. Of course, most of these performances were given in Berlin; then follow Munich, Leipzig, Dresden, Hamburg, Köln, Düsseldorf, and Elberfeld.

Festival Performances.

Festival performances have again been held in many places. They were either special celebrations, similar to the English pageants, and generally held in the open air, such as the Hussitenspiele, in Bernau, near Berlin, and the German Heimathspiele, near Potsdam; or they were yearly recurring festivals, like the National Festival plays in Weimar, which now receive a contribution of 5,000 marks from the Emperor; the Rhenish Festival, under Max Grube, in Düsseldorf, where a number of splendid Shakespearean performances were given; the Summer Festival performances in the Munich Künstlertheater, which now attract theatre-lovers from all parts. This time performances of the Offenbach operettes were given under Reinhardt's stage management (of which we reproduce some scenes here), in order to show that operettes can also be produced as works of art. Other interesting festival performances which may be mentioned here are the plays given in the old Goethe Theatre, in Lauchstädt, near Halle, under the fine, artistic management of Paul Schlenther, who produced several old comedies there with great success, amongst them "Erasmus Montanus," by the old Danish comedy writer, Holberg. What can be achieved even by comparatively small towns in the matter of these festival plays, if the right spirit be forthcoming, is shown by a "Bayreuther Festival Week" in the Geraer Court Theatre, where Wagner performances of high excellence and with the

finest cast were given. There is unfortunately no room to continue these statistics, but I should like to add briefly, on account of their artistic and historical importance, the "Schäferspiele," given in Dresden, under Dr. Zeiss, which included Gellert's old play, "Sylvia," in an entirely Rococo setting; the chronological cycle of comedies produced by Dr. C. Hagemann in Hamburg, beginning with some farces by Hans Sachs; and a performance of "The Comedy of Errors," in Leipzig, given in quite a new way on a divided stage by Dr. Löwenfeld, now director of the Hamburg Municipal Theatre.

Many other people are also doing good work for Art on the stage, a point to which I have repeatedly referred here. Now a society called the Society of Artistic Stage Producers, has been founded in Berlin, to which 100 producers of plays and operas already belong. It has a magazine of its own called "Die Scene," which represents the aims of the society (publishers, Verlag Vita, Berlin-Charlottenburg). Amongst the foreign members are Sir Herbert Beerbohm Tree and M. Antoine. In Munich, where Savits originally started his Shakespeare Stage, there is much going on. A new Shakespeare Stage, by Director Klein and Dr. Kilian, is now used for classical works, and a kind of Artistic Central Bureau for the theatre has been started by the publishing firm, "Die drei Masken," with the Künstlertheater as its central point. Further, Dr. Rohe and the architect, A. Zeh, have invented a new system of theatre-building, which, with several other interesting inventions, will be discussed in detail in the next year's STAGE YEAR-BOOK. In Düsseldorf Ed. Sturm, of the Dumont-Lindemann Schauspielhaus, is working at a much simplified system of staging.

It will be seen from the above remarks what a life of activity and energy is in progress on the German stage, in spite of the fact that not everything in the theatrical line is healthy and good. Not without reason has Baron von Putlitz, the General Intendant of the Stuttgart Court Theatre, pointed out that sensation is too often the mainspring in every department, and that it fosters in the public an external interest in the drama instead of an internal one. But that is a general disease of modern times, which the theatre cannot escape.

But the man on whom, again, all eyes were fixed—and this time one can safely say not in Germany only—was

MAX REINHARDT.

Exactly ten years ago "Das Kleine Theater" was founded in Berlin. It was there that Reinhardt, up till then an actor under Otto Brahm, came to the front as a producer, his first great success being Gorki's "Lower Depths." Reinhardt then took the Neues Theater, and triumphed there with his famous production of "A Midsummer Night's Dream"; after that came the period of the Deutsches Theater and Kammerspielhaus, then his work in the Munich Künstlertheater, and finally in the Circus with "Œdipus," "The Oresteia" of Æschylus, and "Everyman." "Œdipus" was given in all ninety-three times in twenty-six towns before 317,000 people, 50,000 of whom paid only 1s. entrance. At last came his artistic crusades through Europe, which took him as far as St. Petersburg in the East and London in the West.

Max Reinhardt and his artistic nature are generally looked at from a one-sided point of view, and therefore almost always misunderstood. Only recently in London, for instance, he was called the great "realist," who puts natural trees on the stage; or he is described as the very opposite—that is, as a "symbolist," who composes Impressionistic stage-pictures only by a few strong outlines, colour, and lighting. In order to understand him properly we must make it clear that, in the first place, he has the actor's nature, and that as actor he approaches play and stage and tries to subject them to himself; further, that he, with the healthy egotism and instincts of the actor, works for strong direct effects, and, above all, that he seeks contact with the audience. The only thing that is really new in his case is, that he does so, not as an actor, but as a producer. Just as great actors—Henry Irving, for example—were able to bring their audience under their spell as if some irresistible power went forth from them immediately they appeared on the stage, so, too, with Reinhardt, even although he is not personally before the audience. That shows how strongly his work affects the audience, and how personal in conception and reproduction are the works which have passed through his hands. This desire to appeal direct to the public explains also the apparent contradiction of the same artist's inventing for himself the "intime" theatre, and now creating the huge theatre to hold five or ten thousand people (whereby he has earned for himself enthusiastic applause as well as much opposition). In both cases he wants

to get quite close to his public. In the "intime" theatre it is precisely the smallness of the auditorium and stage, the style of the performance, the pieces chosen, which secure this end; in the huge theatre, on the other hand, it is secured by the stage being brought forward into the middle of the audience (after the Shakespearean pattern), by emphasising the elementary passions and feelings which slumber in everyone and awake at once instinctively in every great gathering of people. To the drama he is at once friend and foe. He lets it work on him, and seizes the spirit from it with a sure instinct; makes this spirit his own and fashions it—but often it alone, dropping many important details—into its adequate form, be that realistic or symbolic as it may. Reinhardt is neither realist nor symbolist; these styles are for him only forms of expression which he uses as, to his thinking, the case demands. Thus he sometimes overpowers the poet's work in the same way as many great actors do, although he gives in exchange something living, something thrilling, something even at times overwhelming. The position of servant towards the works he is staging—even works by the greatest poets—is unknown to Reinhardt. Therein lies an element of danger, viewed from a certain standpoint, but no one can go against his nature.

Reinhardt lives, as it were, what Gordon Craig has developed in the idea. It is for that reason that Reinhardt, from time to time, deserts the drama and goes over to the wordless plays like "Sumurûn" and "The Miracle"; to the staging of tremendous scenes of shouting, infuriated mobs; to operettas like "La Belle Hélène" and "Orphée aux Enfers," in which happy inspirations have free play; and to the comedia del arte like "Turandot," (by the old Italian Gozzi, revised by Vollmöller), a veritable dream of beauty and drollery, which was received in Berlin with tremendous applause. In all these forms of plays Reinhardt can be his own lord and master. His vitality is enormous; he belongs to the theatre heart and soul, and has made the stage a daily concern to hundreds of thousands. But it cannot be said of him that he has been the saviour of dramatic literature. It is with him as with great players—they often give the preference to a piece of average talent if only it contains a big enough rôle for them, rather than to those by the great masters, because in plays of the former kind they seem to see greater chances for exercising their creative power. But every tree can only bear its own fruit; we cannot expect figs from a date palm. To express his guiding idea in his own words: "The theatre is neither a moral nor a literary institution; the theatre belongs to the theatre." By which he wants to say that the theatre should mirror life in all its variety, in all its beauty as well as its horror, its movement, and its rhythm. To stir the emotions is the only thing he aims at. He is, therefore, not the least troubled about making the antique spirit live again in his "Œdipus" or "Oresteia"; on the contrary, he wishes them to have the effect of a new work. Readers will now be in a position to judge for themselves as to the truth of this analysis of Reinhardt's art and character by seeing his works in London. As illustration of what has been said, we again reproduce some examples of his stage-craft.

The Repertory Theatre.

During the last few weeks of 1911 the question of repertory theatres has again been much to the front in this country, and the development in that direction has happily been very satisfactory. It is fitting, therefore, to say a few words on the subject here, especially as Mr. H. B. Irving spoke very flatteringly in Manchester last April of Germany's example in that direction. In Germany, as is well known, the repertory system is, with the exception of a few theatres in the large cities—especially in Berlin and Vienna—the usual custom. It will be my endeavour to show here, by a few examples, how much such theatres can accomplish in the course of a year. I draw for my information partly on the statements of the theatres published in "Die Deutsche Bühne," the official organ of the Society of German Theatre Directors (publishers, Oesterheld and Co.), an excellently conducted magazine full of interesting articles and notices.

In the Duchy of Coburg and Gotha reigns the son of an English Prince, the late Duke of Albany. When he came to the throne the young Duke at once made the theatre his personal care—as is the case with all the Thuringian rulers, to which the famous Meiningen Duke George also belongs—and the results are most satisfactory. The management is most considerate in trying to meet the public, as, for example, by putting an end to the sale of tickets at increased prices by outside dealers, and, with help from the towns of Coburg and Gotha, has raised the salaries of chorus singers and others. The artistic side, too, is of course, not

forgotten. At the head of the theatre is Intendant Wilhelm Holthoff von Fassmann. He has studied every part of his profession separately in other theatres, and can therefore conduct the theatre as a qualified man, and not merely as the Duke's representative. The theatre is open from September till June, and last year gave in all 221 performances, of which twenty were either popular performances or performances at reduced prices. The plays given were: Twenty-four dramas, twenty-two comedies and farces, thirty-one operas, and three operettas. Of these, six dramas, ten comedies, three operas, and two operettas were new to the theatre. With a staff of thirty-four members (not including the chorus), that denotes enormous energy. Coburg has a population of about 23,000, Gotha about 40,000. The two towns together, therefore, enjoy a theatre of great excellence, and have their own opera as well. Of course, the theatre receives a subvention from the Duke and the towns. In Weimar (population, 35,000), where similar conditions obtain and the memory of the old classic times of Goethe and Schiller is jealously and lovingly cherished, 211 performances were given in a season of nine months. Of these, eleven works were new to the theatre and several were premières, amongst them the play "Der Gast," by W. von Scholz, already mentioned. In Dessau (population 56,000), the capital of the Duchy of Anhalt, the Duke, an enthusiast for the art of the drama, keeps the direction of the theatre in his own hands, as the great Meiningen Duke George used to do; whilst the well-known littérateur Professor Seidl, as "dramaturg," does splendid work for the advancement of the drama. In a season of seven months this theatre gave in all 170 performances. They were: Thirty-eight plays, twenty-seven operas (as well as eighteen concerts given by the theatre orchestra, comprising 107 works in all); amongst these were three premières and fourteen plays, and three operas new to the theatre.—In Gera (Principality Reuss; population, 55,000) the ruler also takes a great personal interest in the theatre. During a season of eight months 171 performances were given, two of which were popular ones at half-prices, four for workmen, and three for schools. Of the 171 performances ten were premières, and nineteen were plays new to the theatre. In all seventy-two different works were given—namely, fifteen tragedies, twelve plays, fourteen comedies, fifteen farces, two plays for the people, one fairy play, and fifteen operas and operettas, with a total of 418 rehearsals. From this it will be seen that all tastes were catered for. Truly, a stately total of work achieved! These examples give an idea of what is done in comparatively small towns.

I shall now give a few examples from the large towns, beginning with a Court theatre, Dresden (population, about half a million). Thanks to the Generalintendant Graf von Seebach, the Court Theatre in Dresden has been for years a centre for the theatrical art of Germany, not only for the drama, but the opera as well. Strauss's operas are always performed there for the first time. On 279 evenings forty-nine operas were given in the Opera House, and on 277 evenings and twenty matinées sixty plays in the Kgl. Schauspielhaus, amongst them three premières and twelve plays new to Dresden. Fifty performances of Schiller's works were given, and ten of Shakespeare's. Quite modern authors were also well represented, as, for example, Hermann Bahr, whose comedy, "Kinder," had its first performance there. In the Schauspielhaus alone 348 rehearsals were held. About 254,000 people visited the theatre, of whom about 100,000 were subscribers. In all German provincial towns, and partly, also, in Berlin and Vienna, these subscribers are a permanent public who give the management a feeling of stability.

I come now to Stadttheater; that is to say, municipal theatres, run by the town as a municipal concern and not for profit:—Strassburg (population, 180,000). The theatre is under the directorship of Intendant Max Wilhelmi, with the well-known composer, Dr. Max Pfitzner as director of the opera. In a season of eight months 283 performances of no fewer than 108 works took place. These were: ten tragedies, eleven plays, nineteen comedies, one farce, ten plays in dialect, three fairy plays, ten plays in French, thirty-six operas, fifteen operettas, four ballets. In all 2,172 rehearsals were held.—A somewhat different system of municipal theatre obtains in Cologne (ca. half a million inhabitants). The theatre belongs to the town, but the director is only to a certain extent an official of the town. The well-known director, Max Martersteig, worked here till last summer, but he now goes to Leipzig. We have on several occasions given examples of his fine staging amongst our illustrations in the YEAR-BOOK, and do so this year again. In the Municipal Schauspielhaus there were 294 performances, of which forty-three were for the people. Shakespeare's "As You Like It" reached twenty performances, the greatest number attained by a piece. There were four premières, amongst them Schmidtbonn's

"Zorn des Achilles." In the Municipal Opera House there were 241 performances, of which twenty were for the people and five for several large societies (trade unions, etc.).

Finally, a private theatre in the provinces—the Schauspielhaus, in Düsseldorf (population, 360,000), under the management of Luise Dumont and G. Lindemann. It has several times been mentioned in the YEAR-BOOK, because of its artistic and social work. Its importance has now been publicly recognised, and the town, although it has its own theatre, and pays out large sums for it, has granted the Schauspielhaus a yearly subvention of 50,000 marks. In a season of eight months (the actors and actresses, however, receive a salary for the entire year) fifty-one works in all were performed, amongst them twenty-five new ones, of which two were premières and two others were first performances in Germany of foreign works. Besides these performances there were also thirty "artistic matinées," and eleven other entertainments, such as a Tolstoi evening, a popular evening, etc. The magazine of this theatre, "Die Masken," helps on the art-mission of the theatre most excellently with explanatory articles, etc.

These examples ought to suffice to show how much repertory theatres are capable of achieving. Although all these theatres are backed by a subvention, they take on themselves in return certain artistic and other duties and responsibilities, such as special performances for the people, yearly salaries for their members, etc.—But in all the theatres of this class, at least in those which count as art centres, important personalities are the guiding force. Without them all these repertory theatres would sink to the level of mere places of routine, from which no living stream could ever issue.—A few statistics from Bavaria show that in that country (population ca. seven millions) thirty towns support their theatres with an inclusive sum of half a million marks, not including the expenses of the Court for the Court Theatres in Munich.

Of other interesting subjects generally discussed here in former years, such as Berlin, The Provinces, People's Stages, Actors' Year, etc., there is only room to say a few brief words this time. In Berlin many changes in management are about to take place. Dr. Otto Brahm is soon to leave the Lessing Theater, whereby an epoch in the modern German theatre comes to an end. The Schillertheater, whose motto is "Art for the People," lost at the end of 1910 their excellent director, Dr. Löwenfeld, a man of great organising talent. The two theatres are now under the guidance of Director Max Pattegg, himself a fine actor, who is continuing the old policy with great prudence and discretion. Several similar "democratic" theatres are likely shortly to be added to them. A "People's Opera House," on the same lines as the Schillertheaters, is to be opened this autumn. It will be the third permanent Opera House in Berlin, for in December, 1911, the Kurfürstenoper was started.

The threatened Amusement Tax in Berlin has fortunately fallen through.

A step towards a change in the organisation of the theatre, apparently brought about by the increasing size of Berlin, is the attempt to engage actors for the length of a single run only, the same as in London, instead of for at least a season. So far, this has only happened in single cases.—In the provinces the tendency towards real municipal theatres is gaining ground more and more. The towns are recognising it as one of their duties to consider and treat the theatre as a public concern, and also to see to it that the members are suitably paid. This point, and also the growing tendency to turn the Court Theatres into real State and National Theatres were treated in THE STAGE in the summer of 1911. A slow development on these lines can only be of advantage. Slow, natural growth has more vitality than a forced plant.

The Volksbühnen (People's Theatres) in Berlin and elsewhere are growing in number and importance. During the current year the Vienna Volksbühne, under Stefan Grossmann, will open its own house, capable of seating 1,500 people; and the Neue Freie Volksbühne, in Berlin, of 50,000 members, is also building a large house for seating 2,000 spectators.

The movement in favour of "Wandertheater" and "Städtebundtheater" for providing good dramatic fare for the small towns continues to spread. So useful have these theatres proved that they now receive support from the State and towns, and also privately from enthusiasts, for enabling them to have good plays, classical and modern, in their repertories, instead of relying only on successes of the season. In many provinces, therefore, these "Wandertheater" have been permanently established, and many towns have formed committees which choose plays and guarantee a certain sum per performance. Any surplus which may accrue from

such a performance goes to the director, who can thus arrange beforehand his expenses for costumes, salaries, etc., according to the guarantee, without the ever-pressing demands of the box-office. This system enables the small towns to have about twenty-five plays well rehearsed and put on, instead of badly prepared performances of a lot of plays necessitated by the smallness of the audience. These twenty-five plays are, of course, given at each of the different small towns belonging to the circuit. Undoubtedly in this direction lies the solution of the theatre question for small towns. It is a happy combination of touring and repertory theatre systems on the safe basis of a guaranteed subvention and the assured interest of the public. In the case of the Städtebundtheater of the province of Hanover, besides their salaries, members share in the profits, so that everyone is encouraged to give of his best.

The Actors' Year.

The overcrowding of the profession has again made itself very strongly noticeable, and in Berlin itself even artists of the first class were without engagements during the season. That is, however, partly due to the fact that, like London artists, they dislike going into the provinces. So great was the number of actors in Berlin looking out for engagements that the Actors' Association decided to form them into companies to give cheap performances for the people in the different halls in Berlin. The Association has a fruitful year behind it, although it is still at variance with the Directors' Society. It has been able to increase its pensions out of its Pension Fund, the number of its membership has increased, and it has formed a syndicate with several similar unions, which greatly strengthens its position and the extent of its power. In its official organ, "Der Neue Weg," it has splendid support for all its schemes and its organisation. The latter has now been strengthened by the establishment of provincial centres for the numerous local branches. The Association has also, in accordance with the feeling of the times, formed a special Actresses' Committee to look after the interests of the actresses. This committee at once set energetically to work, and has already founded an Orphans' Home, has prepared a reliable list of good hotels and rooms in the provinces, and is also doing splendid work in other directions. A friendly co-operation with the Directors' Society—a consummation much to be desired for the healthy development of the whole profession—is certain to be realised sooner or later. On both sides there is at least a strong desire for it. As members of both sides are now working together at the preparations for the Imperial Theatre Law, they will probably in the end come together quite naturally. The inclusion of members of the stage in the State insurance against sickness and superannuation is a kind of advance payment of the Imperial Theatre Law. Unfortunately, they have not been included in the accidents insurance also.

The Censor.

The Censor has distinguished himself in Germany in much the same disagreeable and erratic way as in London, although the German Censorship rests on quite a different basis. For example, a piece which was given in Nürnberg on the anniversary of the Regent's ninetieth birthday was later on forbidden in Munich! Surely, improvement in this matter is needed everywhere. In Germany, too, all sorts of unsavoury pieces are passed. One reproach, however, cannot be cast at the German Censors, and that is—there is neither open nor hidden opposition to the modern drama of ideas as such.

Jubilees.

Two Court Theatres—with famous histories in the past, and artistic reputations in the present—celebrated jubilees in 1911. They are the Court Theatre of Schwerin and the Court Theatre of Braunschweig. The theatre in Schwerin (population, 45,000) had, even in 1750, already done important work, although not as a permanent Court Theatre, and has had amongst its members many famous artists. It is now under the direction of Baron von Ledebur, who keeps it up to a very high artistic standard. The Grand Duke gives it a yearly subvention of 360,000 marks. The present theatre, which is now twenty-five years old, was built at a cost of £100,000, not counting the ground.

The Court Theatre in Braunschweig is the theatre in which Goethe's "Faust" was first performed. To commemorate the event the present Regent, who takes a great interest in his theatre, commanded that "Faust" should be repeated every year on the anniversary of the day of its first performance. The present Intendant, Egbert von Frankenberg, strives earnestly to make his theatre a living force for the town. In his book, "The Intellectual Foundations of Theatrical Art," he utters

the thoughtful words: "Everywhere new life, new thoughts, new aspirations for deeper things are manifesting themselves. It has become a question now of new desires in religion, culture, and art. Therefore, the guiding principles of the theatre director should be:—Never try to stem the current of the times; never exploit their weaknesses. Try rather to recognise the times, understand them, and keep yourself ahead of them, for you should be a leader of men."

I think that if the Lord Chamberlain had made a man like this Court official his examiner of plays, modern English dramatists would have had little need to complain.

Obituary.

Every year brings with it heavy losses. This time the death of two well-known poets has to be recorded, Martin Greif and A. Wilbrandt, both of whom wrote much for the stage. The two great conductors, Gustav Mahler and Felix Motil, have passed away; the veteran actor of the German stage, Friedrich Haase; and many others who have made names for themselves have all been claimed by death. In Vienna a statue has been erected to one who passed away in 1910, the beloved and unforgettable Josef Kainz.

Some Recent German Theatrical Publications.

"Neuer Theater Almanach für 1912" (New Theatre Year-Book), published for the twenty-third time by the German Actors' Association, Berlin, the old and trusted guide to all German theatres, and a complete directory of all actors and other people connected with the theatre throughout the German-speaking countries. There is also some interesting literary matter as supplement (articles on H. von Kleist, F. Haase, G. Mahler, etc.), and a number of portraits of well-known conductors, etc., who died during 1911 or celebrated a jubilee.

"Deutsches Theater-Adressbuch für 1912" (German Theatre Directory), published by Oesterheld and Co., for the German Theatre Directors' Society, Berlin, W., 15. This handy book, in the form of a railway guide, with differently coloured paper for its different parts, gives a list of all German theatres, stating, in many cases, whether they get a subvention, in what shape, and to what extent. It also contains a law column, a list of theatrical publications, theatre societies, and clubs, etc., and a directory of actors and dramatic authors. Its clever arrangement makes it a very useful reference book. It seems to have been fashioned somewhat after the "Provincial Guide" which once formed a section of The Stage Year Book.

"Theater Kalender auf das Jahr 1912" (Theater Almanach), published by Oesterheld and Co., edited by Dr. H. Landsberg and Dr. A. Rundt. This is a critical and historical collection of essays on the Stage, with many very interesting illustrations, mostly portraits of famous actors of the old days (among them D. Garrick). For English readers an article on D. Garrick by the well-known writer on theatre history, Ch. Gaehde, and another on Max Reinhardt by Arthur Eloesser, the well-known Berlin critic and littérateur, will be of special interest. Max Martersteig writes an instructive article on "Art and the Scenic Picture."

"Der fröhliche Eselsquell," Gedanken über Theater, Schauspieler, Drama, by Theodor Lessing (Oesterheld and Co., Berlin), a collection of essays on the theatre, the actor, and the drama, partly amusing, partly erudite, written in quite a personal style, and, from a personal point of view, by a man who has always something worth telling. The collection opens with a treatise on the English Stage. There is also an article on "The Yiddish Stage in London."

"Bernard Shaw," by Julius Bab (S. Fischer, Berlin). This is a most interesting essay on G. B. Shaw from a German point of view. It treats Shaw not only as a dramatist, critic, politician, but, first and foremost, as a man and as a "cultural phenomenon" (Kulturphänomen). Oesterheld and Co. have published several important books by the same author on the Theatre and the Drama, amongst them "Kritik der Bühne," "Der Mensch auf der Bühne," "Der Schauspieler und sein Haus," "Wege zum Drama," and "Neue Wege zum Drama."

THE GERMAN STAGE.

NEUES SCHAUSPIELHAUS, BERLIN. DIRECTOR, ALFRED HALM.

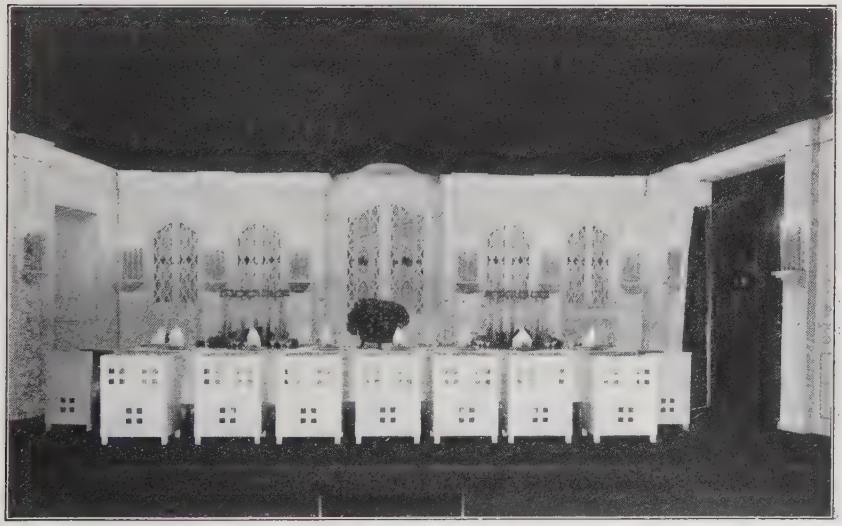
"MONSIEUR DE POURCEAUGNAC," BY MOLIÈRE,

Presented on a simplified stage in order to copy the simplicity of the stage used by Molière himself. Musical interludes and a ballet were given with the play, as in the time of Louis XIV.

"TARTUFFE," BY MOLIÈRE, ACT V.

THE GERMAN STAGE.

NEUES SCHAUSPIELHAUS, BERLIN. DIRECTOR, ALFRED HALM.



"WIENERINNEN," A COMEDY BY HERMANN BAHR. ACTS II. & III.

These scenes are distinguished through the specially modern style of furnishing used.

THE GERMAN STAGE.

MÜNCHENER KÜNSTLER THEATER, MUNICH

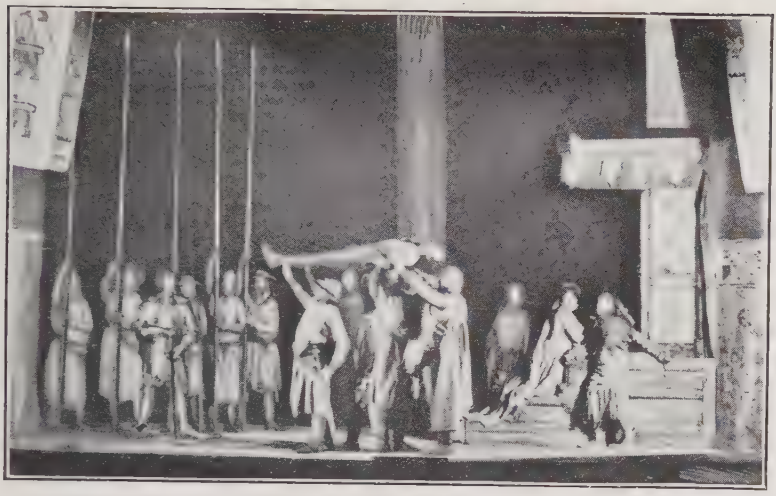
(Under the direction of the Drei Masken Verlag).

[*Photographer: Jos. Paul Böhm, Munich, Karlstr. 18.*

[*Photographer: Jos. Paul Böhm, Munich, Karlstr. 18.*

"LA BELLE HELÈNE," BY OFFENBACH. ACTS I. & II.

This was one of the "artistic productions of operettas" at the Künstler Theater, with Max Reinhardt as producer, during the festival season of 1911.



[*Photographer: J. Fuchs, Berlin, Friedrichstr. 138*

"HAMLET" (LAST SCENE),

as given in Reinhardt's Deutsches Theater, Berlin.

[*Photographers: Messrs. Zander & Labisch, Berlin W. 8.*

MAX REINHARDT'S "ŒDIPUS" PRODUCTION,

as given in the Circus in Berlin.

[*Photographers: Messrs. Zander & Labisch, Berlin W. 8.*

MAX REINHARDT'S "ŒDIPUS" PRODUCTION, AS GIVEN IN THE CIRCUS IN BERLIN.

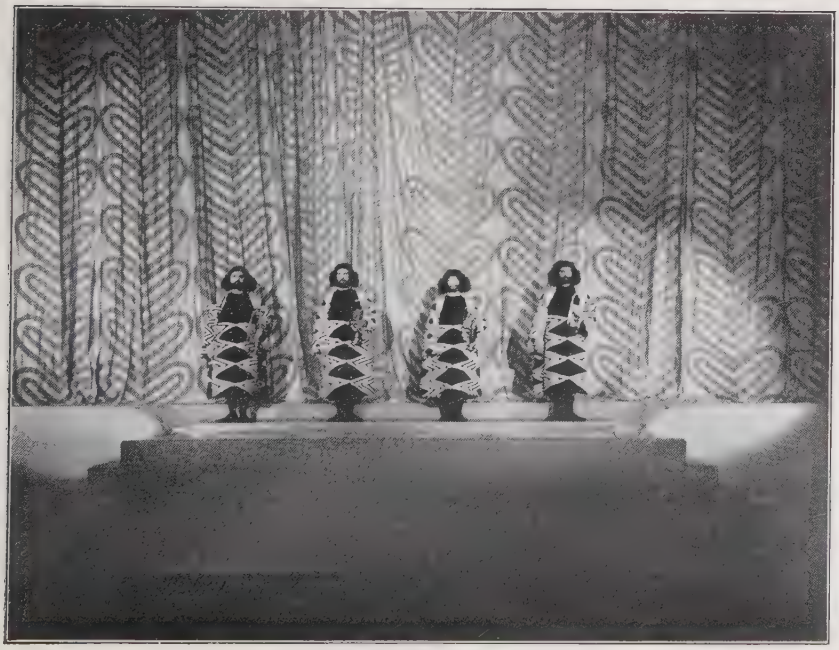
THE GERMAN STAGE.

THE LESSING GESELLSCHAFT—HAMBURG.

(Under the direction of Emanuel Stockhausen, Hamburg, Hinnhuderstr. 60.)

A GERMAN CHRISTMAS-PLAY (O. FALKENBERG)

THE ADORATION OF THE SHEPHERDS AND MAGI.



THE HERALDS.

THE GERMAN STAGE.

THE CALDERON GESELLSCHAFT, BERLIN

(Hon. Secretary, Carl Roth, 59, Sybelstr., Charlottenburg.)

"CHRYSANTUS AND DARIA" (LOS DOS AMANTES DEL CIELO).
By Cervantes de la Barca.

"VERONICA," a religious play by E. Ringseis.

CENSORSHIP AND LICENSING.

SOONER or later effect will be given in the form of legislation to the Report and Recommendations of the Joint Parliamentary Committee. In the meantime one can only record the progress which has been made during the past year towards the desired end. Opinion generally has been won over to the principle of the single license for all forms of entertainment—a principle which, first enunciated in the columns of THE STAGE, was eventually recommended by the Joint Committee, and now few could be found among those interested in the business of the theatre or of entertaining in any form who do not approve of the single license. Mr. Robert Harcourt has, whenever opportunity allowed, referred to the matter in the House of Commons, but with little result beyond the expression of opinion on the part of the Home Secretary that there was little hope of immediate legislation.

The London County Council has not been slow to appreciate the anomalies of licensing and the difficulties of the matter. Early in the year the Council accepted a recommendation on the part of the Theatres and Music Halls Committee that the Council should introduce a Bill into Parliament in order to obtain power to grant music and dancing licenses at any time during the year, and not only at Michaelmas, as provided for under the Disorderly Houses Act, 1751, under which the Council at present licenses music halls. This was the first official recognition by the Council of the fact that the granting of the double license—that is to say, music and dancing and stage play licenses, to theatres and halls in London would remove the constantly recurring difficulty of sketches in music halls, and also obviate the annoying prosecutions. It was clearly stated by the Committee at the time that in order to facilitate such an arrangement—i.e., the issuing of the double license—it was essential that the Council should be able to grant music and dancing licenses at any time. The measure was introduced, but not proceeded with, but at the November licensing the Council carried out the principle and granted double licenses to such managers as cared to apply for them. Several music halls whose managers took advantage of the opportunity have become possessed of the double license, while Mr. Dudley Bennett also secured it for the Shakespeare, Clapham. One thing the Council made clear was that the granting of a stage plays license to music halls should not carry further facilities in the way of drinking than the hall previously possessed. If the music hall previously had no excise license, the stage plays license was granted on the condition that the excise license should not be taken out. In regard to the Shakespeare, Clapham, when it was desired to play variety there the house must be regarded as a music hall, and no drink sold for the time being. It was argued in some quarters at the time that in thus giving stage play licenses to music halls the London County Council favoured the variety halls at the expense of the theatres. But it must be remembered that it was open to every theatre manager in the London district over which the Council exercises control to apply for a music and dancing license if he required such license. That only one did so apply may be taken to prove that the other managers did not want it. The Council's decision on the matter of the excise license represented an endeavour to maintain a consistent attitude by not granting drinking facilities to new music halls or to halls which had not had them before, and to bring the theatres desiring to play variety into line with music halls. In the early part of 1912 the Lord Chamberlain granted stage play licences to music hall managers conditionally that each performance should be made up of not fewer than six items, and that the drop curtain should be lowered after each item.

In the way of the Censorship, some little relief has been found in the Advisory Board, which has made its presence felt on more than one occasion. For instance, the Advisory Board prevented Bataille's "La Vierge Folle" from being banned in England, as it probably would have been had it been left for the then Censor to decide on the question alone. Public attention was also drawn to the Censorship by the appointment of Mr. Charles Brookfield as Assistant Examiner of Plays, and the subsequent resignation of Mr. Redford. Lively dissatisfaction was expressed by authors and others at the appointment of Mr. Brookfield, and the matter was made the subject of a question in the House of Commons, which led to little, as the Home Secretary stated he had no responsibility for the appointment, and if he defended it he would be assuming to himself a right which did not belong to him. The appointment of Mr. Brookfield, which came into effect on January 1, 1912, drew an inquiry from the Dramatic Sub-Committee of the Society of Authors, to which the Lord Chamberlain replied that none of the examiners of plays in his department was permitted to retain any commercial or professional interest in the theatre.

THE YEAR'S DRAMA IN NEW YORK.

BY THE NEW YORK CORRESPONDENT OF "THE STAGE."

THE year 1910 had been something of a disappointment to theatrical managers, as the public seemed more than ever inclined to neglect the drama for other forms of amusement: picture shows, and cheap vaudeville for the poorer people (there are no classes in America), and automobiling for those possessing the dollars or who could borrow them. Anyway, the glorious visions of overflowing exchequers entertained at the beginning of the year proved to be lamentable over estimations, when the reckoning arrived in New York.

Nor, indeed, was the situation any better on the road, for similar conditions obtained with the touring companies, and attractions that in former years would have remained out the whole year with profit to their promoters were called in. The losses of one manager alone were reported to be in the neighbourhood of one million dollars, or two hundred thousand pounds.

It is a fortunate thing, for theatrical managers especially, that hope springs eternal in the human breast. The year 1911 was greeted with something of confidence, since trade was increasing by leaps and bounds, and in the South particularly the country was recovering from the panic conditions of 1907 and 1908, so that people would have more money to spare than formerly, and that meant extra dollars for the theatrical money bags.

Early Year Productions.

The New Year saw several successes of the first order continuing their runs on Broadway, notably "The Concert" at the Belasco, "Baby Mine" at Daly's, and "Get Rich Quick Wallingford" at the Gaiety, while "Rebecca of Sunnybrook Farm" at the Republic, "The Gamblers" at the Maxine Elliot, "Pomander Walk" at Wallack's, "The Spring Maid" at the Liberty, and last, but not least, "The Blue Bird" at the Majestic, were continuing runs which had proved of great assistance to their respective managers.

The first production of the New Year was that of "Marriage à la Carte" at the Casino, but it proved unattractive to the public, and, in spite of changes in the cast and the piece itself, it was removed, and given a chance in other cities. But the verdict pronounced in New York was upheld wherever the piece went, and so Ivan Caryll's and C. M. S. McClellan's work was doomed to the store house. Altogether in the month of January about a dozen new productions were offered, out of which two made successes of the first grade—namely, "Over Night" at the Hackett, afterwards removed to Brady's new theatre, the Playhouse, and "The Deep Purple" at the Lyric; while "The Havoc" at the Bijou, "The Slim Princess" at the Globe, "The Faun" at Daly's, replacing "Baby Mine," "The Boss" at the Astor, and "The Piper," by Josephine Preston Peabody, at the New Theatre also proved to be successes.

Records show that usually prize plays are a disappointment to the public when they are put to the test of the hard-hearted box-office, but "The Piper," which, it will be remembered, won a prize in England, was a notable exception to this, as was also a play produced about this time in Boston, Mass. In that city, at the Castle Square Theatre, a permanent stock company exists, under the management of John Craig, and it occurred to him to offer a prize of five hundred dollars, or one hundred pounds, for a play to be written by a student. A deluge of MSS. resulted, and the prize was awarded to Florence Lincoln for her play "The End of the Bridge," and the verdict was upheld by the public when it was put on at the Castle Square. It ran for more than two months at a house where the custom was to change the bill each week. Since then the play has been exploited out on the

Pacific Coast with a similar result. The Authors' Producing Association, formed in 1910, had been so successful with Charles Klein's "The Gamblers" that they decided to produce a second attraction, and Henry Arthur Jones's "We Can't Be as Bad as All That" was selected for the honour, but it fell so flat that it was withdrawn after an extremely short run.

In January the White Rats decided to alter the title of their association, since they had become affiliated with the American Federation of Labour, and henceforth they were to be known as the White Rats' Actors' Union of America.

A notable ceremony took place this month at the New Theatre, when at a gathering of the most prominent artists and public individuals in New York a gold medal was presented to Miss Ellen Terry, who was about to say farewell to America, after a tour of the principal cities, in which she delivered lectures on Shakespearean plays.

In Chicago, Albert Chevalier once more took a chance in the legitimate in a play entitled "Daddy Dufard," but it failed to show any very great drawing power, and he returned to vaudeville. The production, however, was notable for the success achieved by Miss Violet Hemming, a daughter of Alfred Hemming, who has since followed it up by successes in other plays, principally "The Deep Purple."

In Washington, D.C., a project was formed to organise an association among the socially important people of that centre of government, with a view to combining a club with a theatre. The result was The Playhouse. Subsequently, however, the scheme proved ineffectual.

At the Empire, after, perhaps, some of the heaviest Press work ever devoted to any play, Rostand's "Chantecler" was produced, with Maude Adams in the part originally intended for Coquelin, but the consensus of opinion was that the play failed to please, although the enormous amount of publicity attaching to it enabled it to run for a considerable period, to great profits.

On January 22 the preliminaries of one of those tragedies which occur in human life took place in the marriage of David Belasco's daughter Gussie to William Elliot. The event was one of the principal social happenings in the city of New York, and the young couple left for Atlantic City, where they were to spend their honeymoon, carrying with them the good wishes of all theatrical New York. Only a few days after the bride contracted pneumonia, and, in spite of every attention that medical science could provide, she passed away after four months of lingering and painful illness.

In the month of February another round dozen of plays were submitted, only two of which, "Excuse Me" at the Gaiety and "Everywoman" at the Herald Square, were destined to satisfy the desires of their promoters. Both played to enormous business, until the torrid heat of the dog days compelled them to close down until cooler weather permitted a resumption.

Legislation.

As is usual about this time of the year, numerous Bills were brought up for consideration in the various Assemblies of a number of States, principally Albany, which is the capital of the State of New York. One, brought up by the member for Manhattan, aimed at regulating the agencies connected with the theatrical profession, while others, especially in Massachusetts, Illinois, Louisiana, Utah, and Ohio, suggested even greater restrictions on the regulations for the employment of children on the stage, which were already sufficiently vexatious. In California the proposition was to prohibit the employment of anyone under eighteen years of age, but this failed to pass. There is one factor in the application of any law passed in the States which works both ways, for no matter how necessary the regulation, if some astute lawyer can convince the judges that it is contrary to the Constitution, it becomes a dead letter. As regards the agencies, no matter what regulations are imposed, there seems to be a way out, and the prescribed 5 per cent. can by no means be insisted upon. One Bill, however, was passed this month, which did away with one of the most barefaced swindling systems ever connected with the theatre in this country, for after much consideration and opposition of the most strenuous nature the ticket speculators' trade of fleecing the public was made illegal, and the presence of these persons on the sidewalk for the purpose of selling tickets to the public rendered them liable to arrest. At first the regulation was looked upon as a joke, and many offenders were brought before the magistrates charged with breaking the law, and fines were imposed, but as this did not seem to stop the practice several of them were sent to prison. The ticket speculators then

realised that the law was really meant to be enforced, and the sidewalk parasite almost entirely disappeared.

A most important event took place in Chicago in February, when the managers of the numerous vaudeville theatres defied the White Rats in their endeavours to insist on a certain rate of salary for acts. In conjunction with the American Federation of Labour, the Rats brought the managers to terms, and succeeded in establishing a minimum salary. Another important incident in vaudeville took place at the same time, when Marcus Lowe bought out the interest of William Morris in the American.

March was a lucky month for producers, since out of four original productions two succeeded in achieving great success, and a third proved extremely remunerative. The principal of these was "The Pink Lady," an adaptation from the French, with music by Ivan Caryll, which was produced at the New Amsterdam Theatre. This piece ran without intermission through one of the hottest summers known for many a year, while "As a Man Thinks," a drama by Augustus Thomas, ran until the fierce heat forced a vacation of a short duration, after which the run was resumed at the Thirty-Ninth Theatre. The third successful production was a dramatic form of the opera "Thais," arranged by Paul Wilstach, produced at the Criterion, with Mr. Tyrone Power and Miss Constance Collier in the principal characters.

More legislation affecting the theatre was brought up this month, for a Bill to prohibit the impersonation of the Deity of the Christian religion on the stage was submitted by Assemblyman Foley, of New York City, and passed. In Boston at this time the Mayor found it advisable to prohibit the performance of Eugene Walter's play, "The Easiest Way," after the first representation on the Monday night. Later there was considerable friction between him and the official appointed by him to advise in the matter, owing to his declining to take similar action in other cases.

April saw six productions, of which the following may be described as successful: "Mrs. Bumstead Leigh," a comedy in three acts, by a new author, Harrison James Smith, produced at the Lyceum Theatre by Mrs. Fiske, who played the title-rôle with such success that the piece formed one of the leading attractions at that house and on the road. The next in importance was a musical comedy, in three acts, by W. J. Hurlburt and Harry B. Smith, "Little Miss Fix-It," which ran for some considerable time, and is still a big attraction on the road.

The Failure of the New Theatre, New York.

The indications that mark the near approach of the closing of the season came this year as early as this month. The New Theatre shut its doors for good, since the experiment conducted for two seasons convinced the promoters that the decision of Granville Barker, to the effect that the building was too capacious for the project, was correct, and they decided to carry on the scheme in a smaller theatre, meanwhile letting the New to the Liebler's, who re-named it the Century, and made it their headquarters in New York. Winthrop Ames, who had been selected to manage the experiment, decided that he would leave it and go into management on his own account, and for this purpose secured "The Piper," which he sent on tour with considerable success. Following on this, he arranged to have a miniature place built for him to be called the Little Theatre, and departed for Europe to study the conditions of similar institutions, including those of the Little Theatre in the Adelphi, London, the success of which undoubtedly suggested the idea to him.

A Decision on Sunday Employment.

A most important decision was handed down by Judge Bischoff in March, to the effect that contracts containing a clause calling for Sunday performances were null and void, since they arranged for an infraction of the laws. It is, therefore, most important that actors signing contracts with this clause inserted should see that it is expunged, or they will find that they have no standing whatever on arrival here with regard to any claim under them. This decision has been applied in a case quite recently, and caused the forfeiture of several thousand dollars by a well-known actress.

Question of Censorship.

Still more legislation for the stage came up in April, inasmuch as an endeavour was made to provide a committee consisting of the mayor, the chief of police, and a third person to exercise a censorship of plays. The Bill was passed, but was

vetoed by the mayor, who has absolute authority in the matter at present, on the ground that it would open up the way for endless appeals and delays, while the offending play might be continued. In Pennsylvania a Bill was passed to prohibit indecent plays, but it does not appear that it provided for the authority to exercise the censorship.

In April the Shuberts took possession of the Manhattan Opera House, which Oscar Hammerstein had relinquished in accordance with the agreement with the Metropolitan Opera House directorate. The proposition was to turn it into a travelling company theatre, with occasional pictures and variety.

A link with the past was broken this month when the old Bowery Theatre was sold at auction for the purpose of being torn down and a modern building for commercial purposes erected on the site.

Shakespeare's Birthday.

In Chicago Shakespeare's birthday was celebrated, and the statue of the immortal bard was decorated with innumerable wreaths and bouquets. This ceremony originated several years ago, when an actor laid a few simple flowers at the foot of the statue. The anniversary was also celebrated at the Forrest Home, a charitable institution in Philadelphia, founded by Edwin Forrest, where old actors and actresses who have been unfortunate may spend their declining years in comfort. As is the case of the Actors' Fund Home, no account is taken of nationality, for one of the inmates of the Forrest Home is an English actress, the daughter of a famous comic singer of the sixties of last century.

Towards the last of this month Abraham Belasco, father of David Belasco, and brother of the late David James, died in San Francisco, at the ripe age of eighty. He had settled on the Pacific Coast years ago on his arrival from London, which city was his native place.

On April 17 a company calling themselves the London Follies, who had been much heralded, even to the extent of being disowned by H. G. Pélissier, ran the extremely short season of one night at Weber's Theatre, the management arriving at the conclusion that they were unsuited to New York.

On the 27th of the same month Henry B. Harris and Jesse Lasky inaugurated another form of Follies, the Folies Bergère, somewhat in imitation of the Parisian establishment, where the New Yorker could obtain dinner and amusement for the moderate sum of two dollars. Great things were expected of it, but in spite of the most strenuous efforts to keep the place going the management had to own to a failure, which cost in the neighbourhood of twenty thousand pounds sterling, and the building was altered to render it suitable for a theatre, which was christened the Fulton.

The season may be said to have ended before the advent of May, since the only attraction presented, in place of one withdrawn, was a revival at the Lyric of the old-timer "Lights o' London," with a cast of "star" artists, who demonstrated how badly even clever people can appear when cast out of their particular line of business. The attraction drew considerably by means of the curiosity of the people to see the class of entertainment which proved a magnet a generation ago, but that soon ceased, and the piece was withdrawn.

The dull period was relieved by an attempt by Tim Sullivan to obtain a law permitting liquor to be sold in theatres, but he failed in his attempt, as did Julius Hoppe in his endeavour to become a real theatrical manager. In order to demonstrate to the wage earners, whose cause he champions, that they could help themselves as regards entertainment in theatres, he arranged a representation of "Clouds" at the Lyceum Theatre for a Sunday, but the police took a hand in the affair, and prevented the performance as being against the law, so the Bijou was taken, and the performance given there for a week. Subsequently it was discovered that the experiment was costly and ineffective, and the scheme was abandoned.

Copyright Infringement.

In May the first conviction under the new laws relating to pirating copyright plays by unscrupulous managers of stock companies in remote districts took place through the energetic endeavours of Ligon Johnson, who obtained a verdict of $300 damages against a manager in Aberdeen, North Dakota. Subsequently proceedings were instituted against an even more flagrant offender, but to date the final stage of the case has not been reached. As the penalty for the offence is a fine of $1,000, or one year's imprisonment, or both, the conviction of the Aberdeen

manager spread considerable fear and consternation among the class of managers prone to the offence. At a meeting of the Professional Women's League in May it was decided to enter into negotiations for the purchase of a permanent home for the association.

The Actors' Fund.

In this month also a stormy meeting of the Actors' Fund took place at the Gaiety Theatre. Notices had been issued to the subscribers to the Fund and actors generally that a meeting would be held on May 9 to receive the report of the officials of the Fund, and to elect the officers for the ensuing year. Mr. Harry Mountford, of the White Rats, and others, who considered that there was too little publicity attaching to the conduct of the financial affairs of the institution, organised an opposition party. But at the meeting it was ruled that the recalcitrant individuals were not fully constituted members, in spite of the fact that they appeared to have complied with all the directions issued for qualification, and they were not allowed to vote. At a later date, however, Dan Frohman, the president, issued an invitation to the profession to form a committee of gentlemen to make a full investigation into the affairs of the Fund, and Hollis Cooley, of the Green Room Club; De Wolf Hopper, of the Lambs; H. Pemberton, of the Actors' Society; Guy Nicholls, of the Players; Bernard Reinold, of the Actors' Order of Friendship; and Alice Brown, of the Professional Women's League, were chosen. At present, however, there has not been any result of their investigations made public, though the matron and manager of the Actors' Home on Staten Island have been replaced by others.

The hot weather setting in caused the closing of many new attractions, but a new firm of managers, Messrs. Werba and Luescher, had courage enough to risk a production of "The Spring Maid" at the Liberty Theatre, which scored a great success, and made a fortune for them.

Coney Island Catastrophe.

At this time of the year the open-air attractions usually are most busy preparing for their summer harvest, especially on the shores of Coney Island. A catastrophe, however, occurred the last week in May, when the whole of Dreamland, perhaps the most popular resort on the island, was burned to the ground, luckily without loss of human life, though many animals were burned to death, and others, including a valuable lion, had to be destroyed by shooting, since they constituted a danger to the public safety by being at large. This misfortune ruined many of those who had large sums invested in the various side-shows of this place.

On May 29 the much-heralded revival with a "star" cast of "H.M.S. Pinafore" took place at the Casino, strangely enough on the date of the occasion of the sad incident which caused the death of the talented author. The experiment of presenting the Gilbert and Sullivan masterpiece with a cast of "stars" proved most successful, and the season was prolonged beyond the period originally intended, in spite of the terrific heat which struck the city about this time.

A Dead Summer.

June was almost a dead month, since the dramatic season had finished, though one production took place at the Globe, entitled "The Red Rose," with Valeska Suratt as the star. This managed to last until the cooler weather induced the management to open for the regular season. On top of the New York Theatre, too, Ziegfeld presented his annual "Follies" revue, and this, too, kept the stage until the opening of the season.

In June a singular will was proved, which left the sum of $10,000 for the purpose of founding two beds for actors only in St. Luke's Hospital. The money was left by Catharine E. Daly, widow of Henry F. Daly, and specific instructions were left that no stage hands, musicians, or opera singers should at any time benefit.

The Friars' Club.

The tour undertaken by the members of the Friars' Club this month—a tour similar to that taken by the members of the Lambs previously—realised the amount of $70,000, or £14,000. One effect of the tour was rather unexpected, for, the attention of the Catholic societies being drawn to the name, they sent a requisition to the club asking them to change it, since it was calculated to discredit a body belonging to that religion.

In June Milton Aborn annually organises an English opera company, and this year again saw his energies work in this direction, and proved one of the

[*By permission of Mr. Charles Frohman.*

MISS MAUDE ADAMS

In "Chantecler."

[*By permission of Mr. Charles Frohman.*

MISS JULIA SANDERSON

In "The Siren."

[*By permission of Mr. Charles Frohman.*

MISS ETHEL BARRYMORE.

[*By permission of Mr. Charles Frohman.*

MME. NAZIMOVA,

Now acting in America under the management of Mr. Charles Frohman.

[*By permission of Mr. Charles Frohman.*

MISS BILLIE BURKE

Colette in "The Runaway"

DROP CURTAIN OF THE CHICAGO BLACKSTONE THEATRE,

most remunerative seasons ever experienced. At the end of this month, too, when plays were being withdrawn on account of the torrid condition of the atmosphere, a new production was put on at the Globe Theatre, entitled "The Red Rose," in which Valeska Surrat appeared as the star. This piece kept the boards until late in the autumn season. This marked the beginning of the return of the managers who had sailed for Europe in quest of attractions. The first of these was Charles Frohman, who had been principally in London. Immediately on his return he was seized with a severe illness, which has kept him from active participation in the business of the theatrical firm of which he has been the head for so long

The Actors' Society.

The Actors' Society of America about this time made a drastic alteration in their rules, and in future the annual elections of the officers for the ensuing year will be by ballot, in which those members on tour may participate, instead of, as hitherto, having to attend personally to record their vote. Another step taken by this association was an offer to managers with plays to give practically trial performances free of cost to them, but up to the time of writing the offer had not been taken advantage of.

The season being concluded, in all parts of the country stock companies were organised, and at the end of June no fewer than 102 stationary companies were in full blast.

The exceptionally intense heat of the first week in July compelled the closing down of several of the big successes of the season, notably "Excuse Me" and "Everybody," while Sothern and Marlowe, who had begun a short season of Shakespeare at the Broadway Theatre, closed down, owing to the fact that Miss Marlowe found it impossible to appear owing to exhaustion, induced by the tropical conditions. The heat of the dog days is supposed to excite the nervous system, but during this period the Ohio Wesleyan University magnates cooled down their indignation, which led them, as far back as 1886, to withhold degrees to certain members by reason of their attending theatrical performances.

Drama Society.

In Chicago certain wealthy individuals formed a society for the purpose of bettering the conditions of the drama, and subscribed $50,000 for a ten-weeks' season, during which plays of recognised literary and artistic merit should be presented. Hamlin Garland and Donald Robertson were to head the association, the former as secretary, while the latter was to stage the plays and undertake the principal characters. Their business arrangements were placed in the hands of the Shuberts, with the result that their first appearance was fixed for the Lyric, in New York, in the autumn, when Molière's "Les Femmes Savantes" and Pinero's "The Thunderbolt" proved the most attractive plays in their repertory.

The Drama League.

In July stock was taken of the progress made by an association originated in Chicago two years ago, called the Drama League, the purpose of which was to see and report on the various plays submitted at the theatres. This association was deemed necessary owing to the meretricious nature of so many attractions. It was found that the League had spread to several of the large cities, and numbered 20,000 members. Some idea of the importance of their actions may be gathered from the fact that, out of fifty plays sampled, they had recommended their members to patronise but thirteen.

The appearance of a Russian ballet, in conjunction with Miss Gertrude Hoffman, at the Winter Gardens, aroused indignation in many of those who witnessed the performance, and representations were made to the Mayor, who deputed the Chief of Police to attend to the matter. That individual paid a visit to the Garden, and reported that he saw nothing to warrant interference. This company of dancers, and another which came later, headed by M. Mordkin, made considerable success in the cities where they appeared, and eventually the principal dancers of the Hoffman company left and joined Mordkin, for which they had to pay a considerable amount by way of liquidated damages to Messrs. Comstock and Gest, the managers of Miss Hoffman.

The success of the revival of "H.M.S. Pinafore," and the temporary success of the new Folies Bergère, where those desiring food and entertainment could

have both, induced Jose Vandenbergh to open a similar place up town, in Harlem, where he presented "Pinafore," but the scheme had to be abandoned in a most precipitous manner.

The first shot of the new season was fired on July 24 by Miss Henrietta Crosman, who tried out a new play, "The Real Thing," which was brought into New York shortly afterwards, but proved a damp squib and useless as an attraction. A most remarkable incident occurred this month, when a ticket speculator was sent to the workhouse, which is synonymous to prison, for contravening the new regulations forbidding speculators to ply their nefarious calling on the sidewalks.

In July Richard Barry was expelled from the Players' Club for writing depreciatingly in a magazine article of actors, a large proportion of that club being members of the theatrical profession, and the building itself with its contents being a gift from Edwin Booth. He brought action to compel the club to reinstate him, but lost his case, but later, on appeal to the Supreme Court, he had the decision reversed, the judges ruling that his offence was insufficient cause for expulsion.

In the vaudeville world the most important incident of recent years was the dissolving of the firm of Keith and Proctor, the various places of entertainment being divided between them, according to their holdings, with the exception of the Fifth Avenue Theatre, which was referred to arbitration, and eventually was awarded to Proctor.

The Autumn Season.

The opening of the season took place on August 7 when Lew Fields resumed the run of his last season's attraction, "The Henpecks," at the Broadway Theatre, and "The Girl of My Dreams" at the Criterion, followed by "The Real Thing," which, as before mentioned, had already had a showing in Atlantic City. The White Rats issued an announcement about this time regarding the disposition on the part of vaudeville managers to engage individuals connected with notorious criminal cases for the purpose of attracting the public—a practice objected to by the White Rats as degrading and opposed to the public welfare.

Apparently with a view to the opening of the dramatic season, a letter was circulated among the numerous Catholic societies calling attention to the maleficent effect of a certain class of stage productions, and warning their co-religionists against patronising theatres where such entertainments are submitted.

A most important decision was handed down this month in a suit brought by a man who had been expelled from the Orpheum Theatre, Portland, Oregon, by the manager, owing to the individual refusing to replace his coat, which he had removed owing to the intense heat. The judge ruled that the manager of a theatre had the right to expel any individual among the audience who was considered as improperly dressed

The opening of the season provided a sensation, when Al. Hayman announced his retirement from theatrical business, and making over to his brother Alf all his interests in theatres and attractions. As Al. Hayman was practically the foundation of the well-known syndicate which had ruled dramatic affairs from coast to coast, this step naturally gave rise to much speculation as to the real reason, since none would credit that a man with Mr. Hayman's force of character and virility would step down from such a position from mere choice.

In August five original productions were made, out of which two—"The Siren," at the Knickerbocker, and "Maggie Pepper," at the Hackett—made signal successes, while a third, "A Gentleman of Leisure," produced at the Playhouse, and afterwards removed to another theatre, achieved a certain measure of success, sufficient to make it a good investment on tour.

September was a "banner" month for original productions, the total amounting to twenty, of which three were successes of the first magnitude, while four others achieved a considerable amount of vogue. The three exceptional successes were "Passers-by," at the Criterion, "The Little Millionaire," at the Cohan Theatre, and "Bought and Paid For," at the Playhouse, all of which will undoubtedly run the season through. The remaining four were "Disraeli," at Wallack's, "The Kiss Waltz," at the Casino, "Snobs," at the Hudson, and "The Woman," at the Republic.

A most important change in the entourage of the Shuberts took place this

month, when James Decker, who had previously occupied the position of booking manager, retired, Jules Murry being engaged to fill the vacancy.

A large number of original productions took place in October, of which five were first-class successes and three sufficiently successful as to warrant the anticipation of fair runs in New York and successful tours afterwards. Of the first-named, "Bunty Pulls the Strings," at the Comedy, "The Return of Peter Grimm," at the Belasco, "The Million," at the Thirty-ninth Street Theatre, and "The Quaker Girl," at the Park, will undoubtedly see the season out; while "The Garden of Allah," owing to the magnificent mounting and the electrical effect of the acting of Lewis Waller, bids fair to last a long time. The "Never-Homes," at the Broadway, "The Enchantress," at the New York Theatre, with Kitty Gordon as the star, both scored; while "The Runaway," at the Lyceum, with Miss Billie Burke, may be classed as a success, though it remained but a short time in New York.

In October the Folies Bergère ceased to exist, and alterations were made to enable dramatic performances to be presented, and the name was altered to the Fulton Theatre.

A new organisation came under consideration this month, originated by Miss Mildred Holland, who had made an attempt to run a stock company at the Garden Theatre, which achieved an untimely end. The new proposition was a company to be called the Society Players, and their purpose to give dramatic performances in the homes of the wealthy inhabitants of the large cities in the United States.

William H. Crane, who had long been under the management of Charles Frohman, parted company with him about this period, and returned to Joseph Brooks, with whom he had been previously to his joining Frohman. The new partnership was formed for the purpose of taking over the lease of the Criterion Theatre, and installing Mr. Crane there as a permanent star.

A most important ordinance was promulgated by the City Commissioners of Washington D. C., whereby it was decided that no more bill-boards would be permitted within their jurisdiction, the aim being eventually to do away with them altogether, as they considered them a disfigurement to the city.

November saw nine original productions, of which "The Price," at the Hudson Theatre, a drama in three acts, by George Broadhurst, "The Red Widow," a musical comedy, in three acts, by Rennold Wolfe and Channing Pollock, with music by Charles Gebest, and "The Littlest Rebel," a drama in four acts, by Edward Peple, scored successes. In the early part of this month Madame Simone appeared at Daly's under the management of the Lieblers, but the experiment of presenting a famous French actress in the English language and in plays that had already been seen in the States proved unattractive.

Daniel Frohman announced about this date that he was retiring from the active management of the Lyceum, which would devolve upon his brother Charles.

In Chicago an important investigation regarding the question of allowing rebates to theatrical managers began towards the end of this month, commercial traders maintaining that the managers were granted special rates, against which the statutes specially provided.

David Belasco made an announcement to the effect that, from the beginning of November, seats in the stalls on Saturday night would be charged at the rate of $2.50, as against $2 on other nights. About the same time the news became public that Mr. Belasco had acquired from Messrs. Klaw and Erlanger a controlling influence in theatres on the Pacific Coast and the North-West.

On the occasion of the appearance of Gaby Deslys, at the Hyperion Theatre, Newhaven, the police interfered and insisted on a curtailed version being submitted to the public. The students of Yale University, which is situated in Newhaven, objected to this step, and voiced their dissatisfaction in such a manner as to induce the stage hands to turn the hose on them from the stage, when they immediately began to demolish the fixtures in the auditorium, doing damage to the amount of several thousand dollars. At the Columbia Theatre, Washington, D.C., and at the Orpheum Theatre, Champaign, Ill., the performances were interrupted by noisy crowds of youths newly arrived from football matches, though in these instances no damage was done to property.

December, as a matter of course, was not a very noteworthy month in the annals of the American Stage, since it is here, as elsewhere, the worst in the year for business. But about a dozen plays were submitted, with one great and marked success, for "Kismet," at the Knickerbocker, took the city by storm, and, unless

something very untoward takes place, it will rank among those existing when the dog days are in full blast.

The month was not remarkable for anything either in any other direction, except that a public announcement was made to the effect that the promoters connected with the New Theatre movement had resolved to relinquish the idea, and were prepared to consider offers for the site on which they had intended to erect the smaller building which, they had decided, was necessary for the project.

Taken as a whole, there is not the least doubt that 1911 was a fairly prosperous one, though the "palmy days" of the drama have apparently passed away; but that is a condition of affairs existing ever since the theatre became a public institution. In spite of the complaints from the various managers, there have not been so many real financial and artistic successes on Broadway for many years as there were at the end of 1911.

NEW THEATRES OPENED IN AMERICA

BETWEEN DECEMBER 1, 1910, AND NOVEMBER 30, 1911.

1910.

December 17.—New Theatre, Tyler, Tex.
December 26.—Empire, Saskatoon (dramatic).
December 31.—New Blackstone, Chicago.

1911.

January 5.—Gaiety, Ottawa, Ill. (vaudeville).
January 9.—Orpheum, Lewiston, Pa. (vaudeville).
January 16.—Majestic, Chattanoga, Penn. (vaudeville).
January 21.—The Washington, New York.
January 23.—Victoria, Rochester, N.Y. (vaudeville and pictures).
January 23.—Colonial, Rochester, N.Y. (vaudeville).
February 9.—Belle, Chicago (vaudeville).
February 26.—Columbia Theatre, Chicago.
February 27.—New Orpheum, Joliet, Ill.
March 20.—Empire Theatre, Syracuse, N.Y.
March 23.—Majestic, Altoona, Pa. (vaudeville and pictures).
March 27.—New Empire, Syracuse.
April 5.—Orpheum, Fargo, N.D. (vaudeville).
April 10.—Athens, New Burn, N.C. (pictures and vaudeville).
April 15.—Playhouse, New York.
April 24.—Orpheum, Peoria, Ill. (vaudeville).
April 29.—Casino, Galveston, Tex.
May 12.—Empress, St. Paul, Minn. (vaudeville).
May 21.—Vaudeville Theatre, Alton, Ill.
May 29.—Casino, New York (*Pinafore* revival).
June 26.—New Lyric, Bridgeport, Conn. (vaudeville and pictures).
June 26.—Orpheum, Los Angeles, Cal.
August 21.—The Evanston, Evanston, Ill. (vaudeville).
August 28.—New Majestic, St. Worth, Tex. (vaudeville).
September —.—Cort, San Francisco (dramatic).
September 11.—Bushwick Theatre, Brooklyn (vaudeville).
September 11.—Liberty Theatre, Winston-Salem, N.C. (vaudeville).
September 11.—Brunswick, Brooklyn, N.Y. (vaudeville).
September 14.—Second Avenue Theatre, New York City.
September 18.—New Empire, Rockland, Me. (vaudeville and pictures).
September 19.—Colonial Elmvia, N.Y. (vaudeville).
September 21.—McKinley Square Theatre, Bronx, N.Y.
September 23.—New Plymouth, Boston.
September 26.—New National Theatre, Detroit, Mich. (vaudeville).
September 30.—Columbia, Oklahoma City.
October 1.—Plaza, San Antonio, Texas (vaudeville).
October 2.—Metropolitan, Seattle, Wash.
October 2.—New Crawford, Wichita, Kan.
October 9.—Orpheum, Washington Street, Newark.
October 15.—Orpheum, Cincinnatti.
October 16.—New Broad Street, Trenton, N.J.
October 23.—Keystone, Philadelphia, Pa. (vaudeville).
October 30.—Schultz Opera House, Zanesville, O. (stock).
November 1.—Empress, Salt Lake City (vaudeville).
November 3.—Bucklen Theatre, Eckhart, Ind.
November 13.—Hartman, Columbus, O. (theatre).
November 14.—Orpheum, Madison, Wis. (vaudeville).

"THE RETURN OF PETER GRIMM" AT THE BELASCO, NEW YORK.

MR. JOSEPH BRENNAN, PERCY HELTON, MR. DAVID WARFIELD, MR. JOHN SAINPOLIS, MISS MARIE BATES, and MR. WILLIAM BOAGL.

"EVERYWOMAN" AT THE HERALD SQUARE, NEW YORK.

Canticle I.—Miss Juliet Day as Modesty, Miss Wilda Bennett as Conscience, Miss Laura Nelson Hall as Everywoman, Miss Patricia Collinge as Youth, and Miss Aurora Pitt as Beauty.

"DISRAELI" AT WALLACK'S, NEW YORK.

Group scene with MR. GEORGE ARLISS as Disraeli.

"REBELLION" AT THE MAXINE ELLIOTT, NEW YORK.

Mr. Elliott Mellish, Miss Eva Vincent, Mr. George de Souza, Miss Gertrude Elliott, Mr. George Farren, and Mr. Charles Dodge.

"THE PINK LADY" AT THE NEW AMSTERDAM, NEW YORK.

"GET-RICH-QUICK WALLINGFORD" AT THE GAIETY, NEW YORK.

J. RUFUS WALLINGFORD introduces the "Boabs of Batterburg" to the famous covered carpet tack.

"THE KISS WALTZ" AT THE NEW YORK CASINO.

"GREEN STOCKINGS" AT THE THIRTY-NINTH STREET THEATRE, NEW YORK.

Mr. Ivo Dawson, Miss Margaret Anglin, Miss Maude Granger, Mr. H. Reeves Smith, and Miss Ruth Holt Boucicault.
"Green Stockings" is a version of "Colonel Smith," A. E. W. Mason's play, produced at the St. James's in 1909.

"OVER NIGHT" AT THE HACKETT, NEW YORK.

The scene is in a country inn, where the bride of one man finds herself deposited with quite another groom, through a mix-up in the railway station.

"LITTLE BOY BLUE" AT THE LYRIC, NEW YORK.

Miss Gertrude Bryan and Scottish Guards

"THE RED WIDOW" AT THE ASTOR NEW YORK.

JEAN NEWCOMBE, RAYMOND HITCHCOCK, HARRY CLARKE, GERTRUDE VANDERBILT, and SOPHYE BARNARD.

"THE LITTLE MILLIONAIRE" AT THE GEO. M. COHAN THEATRE, NEW YORK.

"BOUGHT AND PAID FOR" AT THE PLAYHOUSE, NEW YORK.

One of the most successful dramas of the season. By George Broadhurst.

Miss Julia Dean, Mr. Charles Richman, Miss Marie Nordstrom, and Mr. Frank Craven.

"THE SIREN" AT THE KNICKERBOCKER, NEW YORK.

Mr. Donald Brian and Miss Julia Sanderson.

"THE MILLION" AT THE 39TH STREET THEATRE, NEW YORK.

"THE ARAB" AT THE LYCEUM, NEW YORK.

Mr. [illegible] as Jalal Ahmadi, Arab.

"THE GARDEN OF ALLAH" AT THE CENTURY, NEW YORK.

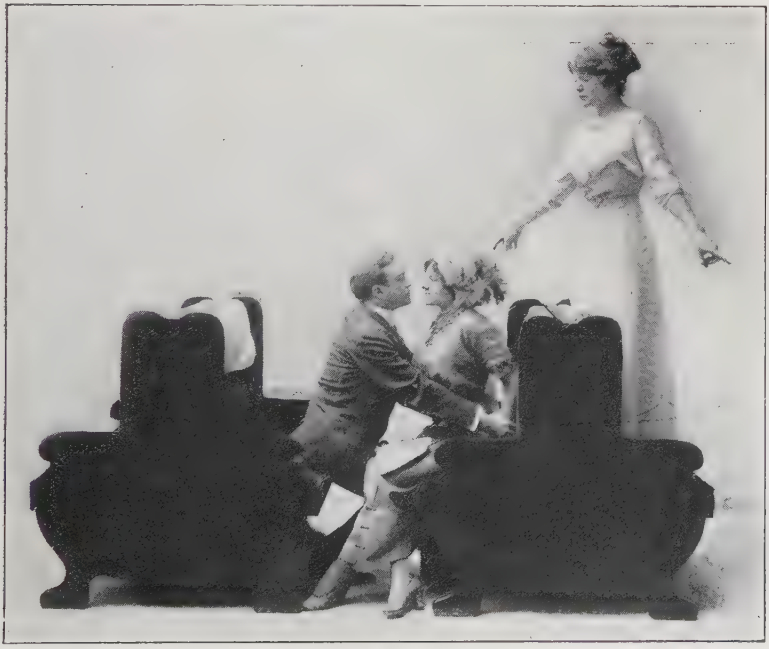
Miss [illegible] and Miss Mary Mannering.

"VERA VICLETTA" AT THE WINTER GARDENS, NEW YORK.

MR. HARRY FISHER and MISS GABY DESLYS.

"THE KISS WALTZ" AT THE CASINO, NEW YORK.

"REBECCA OF SUNNYBROOK FARM."
Miss Ursula St. George and Mr. Sam Reed.



"EXCUSE ME" AT THE GAIETY, NEW YORK.
Mr. John Westley, Miss Rita Stanwood, and Miss Ann Murdock.

"AROUND THE WORLD" AT THE NEW YORK HIPPODROME.

The Turkish scene

THE JAPANESE STAGE.

BY THE TOKYO CORRESPONDENT OF "THE STAGE."

THE year 1911 is interesting from three points of view: What have we gained from the importation of Western art? What impression is made on the general Japanese audience by the adoption of Western plays? and, lastly, how about the question of actresses?

Students of the Japanese play already understand that actors rarely appear on the stage with actresses, the female parts being taken by male impersonators, whose training and perfection of art in female parts are almost wonderful—only a little short of mystery, in fact. Of course, there are a few exceptions, like Sada Yacco and that well-known actress, Mme. Kumehachi Ichikawa, who always play with male actors. Besides, the number of Japanese actresses is small, and to become a stage artist is not supposed to be a legitimate profession for women. Hence we often confuse, in spite of ourselves, the characters of their impersonations and their own personalities, and frequently we do not separate, though for no particular reason, the nature of their own selves from their stage work. Such an attitude erects an almost insurmountable barrier against women of respectable families appearing on the stage. This is perfectly ridiculous, but, on the other hand, the art of women impersonation among the actors has developed and completed itself; it is an old Greek art which has borne wonderful fruit in Japan. It goes without saying, therefore, that it is not a creation of one time or of one age. It has a history of at least a few hundred years. I have no quarrel with those who denounce it as unnatural, but what, I wonder, does true realism mean on the stage? I think that to be merely realistic is hardly of any value; real art must soar above the merely real. The question of art is not a question of material, but of expression. I believe that even for a woman to know how to become a woman on the stage training is necessary I have seen enough examples of unsuccessful actresses both in the East and the West. For some time, then, we have heard the cry that a woman should take a woman's part on the stage. That is natural enough. But what other meaning has that cry? It is of no use at all to ask to what sex the player belongs; the most important question is his or her art. If the actor is a wonder in woman-impersonating, I think it is outside of our jurisdiction to question what right he has to appear as a woman.

I have thought for a long time that the Japanese impersonators of woman are psychologically interesting, for, while they are not women, of course, they are, at the same time, not men. Most of them have been trained for their profession from childhood; education has made female ways for them a second nature and, from my own experience, I can say that I find some actors, even in private life, more womanly than real women. With the complete surrender of their rights as men, they have gained a wonderful art. Enjaku is just such an actor. He played successfully the part of Ella Rentheim in Ibsen's "Borkman" two years ago; and again in Wedekind's "Der Kammersänger" (by the way, Dr. Mori, a German scholar of high standing, who translated it into Japanese, gave the play a name of his own choosing in "Half an Hour Before the Departure") he appeared as Helene Marowa, the part taken by Miss Collier in the London performance of 1907. I think he was far more successful in the latter part, because Helene's character is less complicated, and it was easy to find where he had to put more force into it. As a woman he is extremely attractive, graceful in manner, but he would be still more so if he had a touch of sadness in his face. Then he, this woman impersonator, undertook a part in Gorki's "The Night Asylum" as Natasha, and again he appeared in Hauptmann's "The Lonely Man," with Sadanji Ichikawa, at the Empire Theatre in September.

"It is perfectly impossible," Sadanji Ichikawa said to me the other day, "for the East and West to compromise; they stand opposite. I believe that we, the Easterners, must make a starting-point by forgetting our old art and dream; the

salvation, I think, only comes from our turning to unprofessionals. We need a new spirit and life on our stage. Let me say again, 'Forget everything, and let the good art—if we have any—return to us itself!' As it is, I do not know where we should begin with our stage. It is not the day for classicism and the so-called Kabuki theatre of Japan, however often praised by a foreign critic; our old art reached the height of development a long time ago. To appeal only to the sense of pleasure is not the main office of dramatic art; how far off the Japanese art is from the spirit of the present day! Its day is passed, doubtless. The question is—What will take its place? and how to start the new Japanese art.

"However, I learned a great deal from the Western stage. The seriousness and faith of the European artists made me perfectly ashamed when I recalled to my mind my own experience on the Japanese stage. When I asked Sarah Bernhardt her opinion on the English stage in general, she bluntly confessed her little admiration, calling it 'rather rough work.' 'Why?' I asked. She said that the English actors rehearse only for fifty or sixty days; then I wondered how many days she would rehearse. The English art may be a rough work, but then there is always life, and I think that to polish and smooth it too much only means to lose, not to gain at all. I admire the English stage because it shows more freedom, each actor being given some sort of chance to express his own individuality or talent. And it is the art of a stage director to keep the general harmony and to create a compound art, with diverse but not discordant elements. (Japan is the only country where a stage director is unknown; in fact, he is unnecessary, as we are only copying an old play.) On the Western stage dramatic art is a creation, but here in Japan we are perfectly paralysed under a heavy burden of old usage and art, and you cannot expect more than a faint suggestion of life from the stage. Like any other art of Japan, our dramatic art, also, is meant to present you a pictorial design; not to show your own individuality too strongly is regarded as virtue. You must be ready to lose yourself in the Japanese play; but you are mistaken if you think that thus you can create a harmony. There is no true harmony without a holding to your own individuality. It is really sad to see our play often lost in a picture or dress, which may appeal wonderfully to a foreigner, but has ceased to be a living thing a long time ago. I think it is not too much to say that the Japanese art is a dead art; therefore we resort to exaggeration. There is nothing more sad than exaggeration for any art. The real life and art are simple, and so should be always creative and not created."

This Ichikawa is a leading spirit of the movement for the Western play in Japan, an originator of the Liberty Theatre. He first put Ibsen's play on the Japanese stage—I refer to "Borkman." And he is staging two or three Western plays every year ever since, his last being Hauptmann's "The Lonely Man," as I stated before. In such a line of European plays (I mean here not English) Bungei Kyokai, or the Dramatic Association, is playing just now (November, 1911) Ibsen's "Nora" at the Empire Theatre.

About "Nora" one Western writer in Japan says:—

"The giant playwright of Norway on the Japanese stage; Japanese actors in Ibsen's characters—the contrast appears certainly interesting. How did they act? Creditably well. What was the effect of the play on the stage? How did the play impress the audience?

"By 'creditably well' is meant that the actors conceived their parts as well as could have been expected under the circumstances, and as well as they knew how. The rôle of Helmar was taken remarkably well by Mr. Dohi, who made a hit as the Prince of Denmark when the Association gave 'Hamlet' at the Empire Theatre in September. It is to his credit that he carried himself in an easy manner and appeared quite natural; and to appear natural in a European dress means for a Japanese actor a considerable amount of study. The actor of Helmar proved himself quite versatile; it is, however, a pity that, while he successfully impersonated Helmar the banker, he forgot to give a due amount of attention to Helmar the man. Mr. Togi as Krogstad left little to be wished for; but for his stiffness in appearance, and with the addition of the expressions necessary for that character, his acting might have been almost ideal. The character of Dr. Rank does not call for that careful and delicate acting which is demanded in the case of a more intricate character. It is, however, to be regretted that, though the actor impersonated Dr. Rank the invalid very well, he failed to be true in the moment of his declaration of love for Nora. One criticism against Mrs. Linden is that the part was played comparatively weakly and ineffectively. The player seemed to carry to an excess Mrs. Linden's opinion of herself, which is intonated

and implied in her question put to Krogstad, 'Have you ever found me romantic?' The shabby widow, besides, could have been enlivened a little more without running the risk of becoming 'romantic.' The most difficult of all, of course, was the part of Nora, which was taken by Miss Matsui. Her acting could be commented on at length, but perhaps it is not necessary here to specify each point of her shortcoming. She has remarkable talent, and made a noble attempt at it, and her ambitious efforts were appreciated."

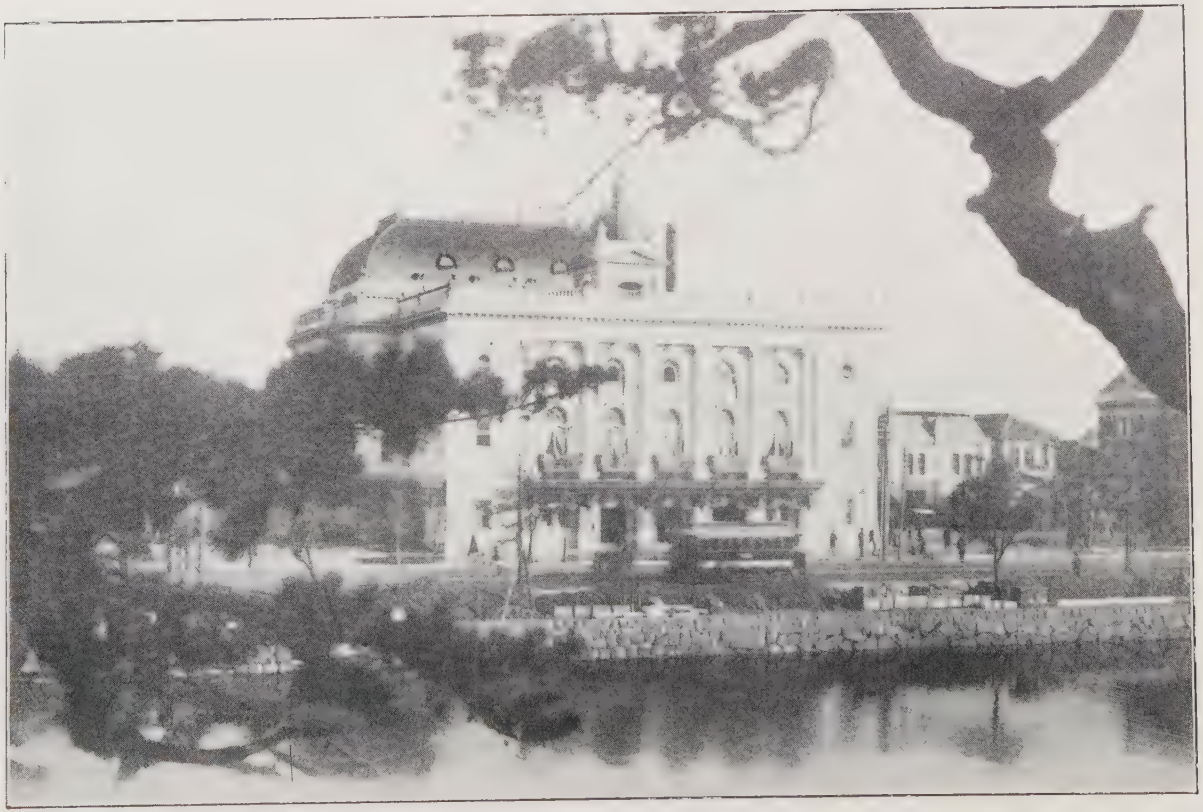
This Bungei Kyokai has had more to do with Shakespeare than with Ibsen or others which the Liberty Theatre are glad to handle. The Society was established by Dr. Tsubouchi, of Waseda College, a tireless Shakespeare propagandist for more than twenty years past. There are many Japanese who venture to say that there is room, even ample room, left for a new interpretation of Shakespeare from their Japanese minds; some of them dare to say that we Japanese are more fitted than the present Europeans on the point of similarity with the general spirit of Shakespeare's age, without an understanding of which, in fact, nobody would be able to interpret him. The Elizabethan age is often compared with our Momoyama age, and, still later, with the Genroku age, when the pride of the Renaissance was encouraged and the age wonderful, rich, gay, and, on the other hand, dashing and adventurous, was created; and it was in our Genroku age that a pessimistic youth like Hamlet, tired of life's battle, began to appear as the production of the period. Indeed, it was the most interesting time in Japan when the medievalism, despotic and hard, began to give way to an age more democratic and free. When we see the difference between the real spirit of such an age and that of present Europe we cannot help thinking that we are not yet far off from the spirit of the former. As the world knows, it is only fifty years since we shook off our feudalism to enter into the age of rejuvenation of New Japan, and the colour and atmosphere of the Samurai age still linger in our minds. If we can say that the plays of Shakespeare—for instance, "Othello," "Hamlet," perhaps (it was staged successfully in September at the Empire, as I stated before), and "Timon of Athens," too—are more or less an exposition of the morale and spirit of the feudal age, there is much reason for the assumption that we Japanese may be better qualified for their interpretation. What I mean here is that we, too, although we are rather late, wish to claim Shakespeare in some respects as if he were our own production.

Besides, the fact of the unreliability of opinion of the so-called Shakespeare scholars in general made us bold to start our own study from the special Japanese way; and I think it is the only way for us Japanese to serve the art or literature of the world. With such an idea and determination Dr. Tsubouchi and his followers are trying to interpret Shakespeare; we will say it is admirable. And, on the other hand, we see some Japanese who only adapt his work to advantage, and use their theatrical experience to make him more eligible for the common theatregoers; that, too, is not bad. I have seen in April at the Shintomiza Theatre the best specimen of that kind in "The Sound of the Bell," an adaptation of "Timon of Athens." The adapter is Mr. Koshu Kojima. Another great success in the way of adaptation was found in Dumas' "Camille," the part of the heroine being undertaken by Takawo Kawai, the well-known woman impersonator, and Yoho Iii as Armand, at the Empire in October. And some sort of Western adaptation is being put on the Tokyo stage all the time.

The Western readers would likely ask me how about the real Japanese plays acted in the true Japanese fashion. I do not hesitate to say that they are strangely prosperous.

It might be from the Western reaction, as we see too much of the Western invasion in our stage. Shikan, the most prominent woman impersonator of the present Japanese stage (who changed his name to Utayemon) and Komazo (who also changed his name to Koyemon Onoye) are attractive and ambitious ever, and they, with many others of the purely Japanese school of acting, make us think that, although the Japanese stage art is often said to be already doomed, it will last many and many years still; at least, it will remain (even if only as a protest) as an artistic factor of our Japanese life. The Kabukizi Theatre is expected to have a vigorous season next year, as it has been completely renovated within and without.

We have had the saddest event in the death of Danjo Ichikawa, in his seventieth year, in October; he was, strictly speaking, the last master of the historical Japanese stage.



THE EMPIRE THEATRE, TOKYO.

SADANJI ICHIKAWA
In his garden.

ENJAKU,

The well-known women impersonator.

"THE BELLS."

SADANJI ICHIKAWA as Mathias.

"THE ROYAL SINGER," BY WEDEKIND.

IBSEN'S "NORA" ("A DOLL'S HOUSE") IN JAPAN.

Translation by SHIMAMURA produced September, 1911.

UTAYEMON
As Kijo (the Devil Woman).

"CAMILLE" (TSUBAKI HIME), BY DUMAS.
Yoho Ii as Armand, and Takewo Kawai as Camille.

STAGE COPYRIGHT.

A GUIDE TO THE NEW LAW.

BY BERNARD WELLER.

THE Copyright Act, 1911, will come into force in the United Kingdom on July 1 next. Possibly it will do so earlier, for the date can be advanced by an Order in Council For the purposes of the Copyright Union the new law ought to have been ready by July 1, 1910, which was the date fixed for ratifying the Berlin Convention of the preceding year—for, in view of the deficiencies of the subsisting powers, Great Britain could not subscribe fully to the instrument, as it can now. The Copyright Act goes the whole length of the Convention, which stipulates that the enjoyment and the exercise of the rights thereunder shall not be subject to the performance of any formality. British authors within the Act have not merely a longer copyright than before; not merely a wider but also a simpler copyright, or rather one that is less a Chinese puzzle to make out. Unhappily, the aim of bringing copyright within a single statute has not been achieved, as it could have been greatly to every one's convenience. Acts relating to music, fine art, etc., have been allowed to remain either unrepealed or only repealed in sections. That would have been unnecessary had each class of copyright property been treated under its own head. But it is an essential weakness of the draughtsmanship of the Act that all classes are dealt with, so to speak, in bulk. They are made to fall under the general term of "every original literary, dramatic, musical, and artistic work," and it is impossible to meet on these lines, fully and in the best way, the varying requirements of what are the property-bases of great fields of human activity. It follows that there is a good deal of indirect protection under the Act, as well as faulty protection, and possibly here and there no protection at all. Kinematograph property, for example, is not protected as a thing by itself. In certain circumstances it is protected as a dramatic work, and it may also, by adopting certain means, be protected as a literary work; while, as far as it is a photograph, it is protected as an artistic work. Similarly, the lesser subjects of stage copyright—chiefly materials of variety entertainment, such as gag, patter, business, parody, imitation, and the like—have no specific recognition. They are left to fare as best they may under the general term. The day of copyright law at once simple and comprehensive is evidently not yet. The Act will need the always expensive support of case law. The courts will have, *inter alia*, to define what a dramatic work is and what a literary work is, for the Act does not. Nor does the Act define what it means by "knowingly" in relation to infringement, or by "reasonable ground" for suspecting the existence of copyright. If a resident manager knows copyright to exist in a piece acted at his theatre, how far must he go to satisfy himself that the visiting manager has authority to perform?

Big Simplifying Changes.

However, the Act, if it contains much that is intricate, obscure, and defective, does effect some big simplifying changes. No longer need the author or other owner be confused by the old complications arising from the jumble of common law rights, statutory rights, copyright as applied separately and independently to printed publication, and performing right as applied similarly to public representation. For common law rights are abrogated, and the only statutory right is copyright—a simple, all-embracing right that dates from the making of the work. This broad right, beginning with the work itself, lasts generally speaking for the life of the author and fifty years after. There is only one thing that can cancel the right. An author forfeits the right if he gives or authorises first publication of the work in a country,

including any self-governing British dominion, with which we have not the copyright relations necessary under the Act. It will not save him to fall back on our old friend, the "copyright performance." The copyright performance was never of any use under the old law, except that where an unpublished play was otherwise going to be performed for the first time in a non-union country the performance saved him the home rights. It could not serve that purpose now. Of course, an author can still give the performance if he chooses, but it will be absolutely without effect under the Act upon his copyright. The Act does not want it from him. Nor does the Act want registration; in fact, it will not have registration. He cannot register under the Act, which repeals the former statutory provisions in this respect. The Act says to the author, "You have made a certain thing, and on the ground that it is an original thing it belongs to you and your assigns for your life and fifty years; and all that is required of you is not to publish your work first of all in a non-reciprocal country." It is important to remember that the work may be first performed in any such country (subject to an Order in Council), because performance is not publication under the Act. "You are a very simplicity 'oman," says Sir Hugh Evans of Mistress Quickly. One can but hope that this cardinal simplicity of the Act will not suffer abuse.

The New Copyright.

Definitions.—Copyright subsists, subject to the provisions of the Bill, throughout the parts of His Majesty's dominions to which the Bill extends in every original literary, dramatic, musical, and artistic work, if: (*a*) in the case of a published work, the work was first published within such parts of His Majesty's dominions; (*b*) in the case of an unpublished work, the author was at the date of the making of the work a British subject or resident within such parts of His Majesty's dominions. The benefits of the Bill also extend by Orders in Council to those countries with which we have Union or other reciprocal relations. It will be noted that the doubtful word "original" is used, and also the very vague word "making." There is no definition of either word, and a good deal of ambiguity is the consequence. What, for example, would be the position of an adaptation made from a non-copyright foreign work? Nor when we come to the interpretation clauses are we helped much to be told not what a literary work is, but that it includes "maps, charts, plans, tables, and compilations," or that a dramatic work "includes any piece for recitation, choregraphic* work or entertainment in dumb show, the scenic arrangement or acting form of which is fixed in writing or otherwise, and any kinematograph production where the arrangement or acting form or the combination of incidents represented give the work an original character." From the wording it is not clear whether only "choregraphic work or entertainment in dumb show" needs to be fixed in writing or otherwise. If recitation is included, are we to suppose that the expression is used in its narrow "penny reading" sense, or as covering every form of dramatic piece on the oral side? If the latter, every dramatic piece must be fixed "in writing or otherwise," but Section I.—developing the statutory right vested by the Act of William IV. in a dramatic piece composed but not printed and published—speaks of "the making of the work." Further questions therefore arise. What is the position of a spoken dramatic piece that is fixed only in the memory of the performer or performers? And may a stage piece, if not a dramatic work—and also if a dramatic work—be a literary work? One assumes that it may. Would a piece of patter, especially if reduced to writing, be a literary work, and as original matter entitled to protection as a literary work? One assumes that, too. The old law protected anything that was a dramatic piece. But recent decisions gave a very restricted meaning to the term dramatic piece. Under these decisions pieces of the kind of "The Mumming Birds" were not dramatic pieces. An entertainment in dumb show was not a dramatic piece. Moreover, as was decided in Tate v. Fullbrook with regard to "Motoring" and "Astronomy," there were circumstances in which a piece might bear resemblance to another piece and yet not infringe the playright in the latter. In coming to these and similar decisions, the judges had before them the old statutory definition of a dramatic piece—*i.e.*, "a dramatic piece shall be construed to mean and include every tragedy, comedy, play, opera, farce, or other scenic, musical, or dramatic entertainment." It was a very broad definition, which the courts seem needlessly to have restricted. The new Act gives them nothing as a guide by way of actual definition. But ballets and dumb show pieces become protected as a dramatic work if set down as specified. The fate of the very numerous class of piece such as "The Mumming Birds," from the point of

* Quaintly spelled "choreographic" in the Act

view of a dramatic work, is open to question. Such pieces seem to have their most direct protection as a literary work, if written down. Performance is defined, and so is publication. The former means any acoustic representation of a work and any visual representation of any dramatic action in a work, including such a representation made by means of any mechanical instrument. Publication in relation to any work means the issue of copies of the work to the public, and does not include the performance in public of a dramatic or musical work, the public delivery of a lecture, or the public exhibition of an artistic work.

Ambit of Protection.—The means of protection given under the Act is far-reaching. The copyright subsisting in an original work is the sole right, as far as the Act runs, to produce or reproduce and to authorise the production or reproduction of the work or any substantial part thereof in public in any material form whatsoever and in any language. Thus one may not, without the authority of the owner, do any of the following:—

(1) Perform or (in the case of a lecture) deliver the work or any substantial part in public.
(2) If the work is unpublished, publish the work.
(3) In the case of a dramatic work, convert the work into a novel or other non-dramatic work.
(4) In the case of a novel or other non-dramatic work, or of an artistic work, convert the work into a dramatic work, by way of performance in public or otherwise.
(5) In the case of a literary, dramatic, or musical work, make any record, perforated roll, kinematograph film, or other contrivance by means of which the work may be mechanically performed or delivered.

Protection of Novels.—The greatest particular change here, as far as theatrical interests go, is of course the very proper long-delayed recognition of playright in a novel. Hitherto, provided no copies of any of the dialogue were made, a playwright was free to derive a dramatic piece from a published copyright novel. In future he must keep his hands as much off the plot or incidents as off the dialogue of a novel protected under the Act. A foreign novel is also protected, assuming it is first published in any part of the British dominions to which the Act extends, or in any self-governing British dominion granting approved protection, or in any Union country or a country with which we have a special treaty.

Plays and Films.—The use of any material part of the dramatic action of a copyright play for the purpose of kinematograph exhibition—a use about which the old law was uncertain—is met by specific prohibition.

Recitations and Readings.—The exemptions to the foregoing are few. One that has unfortunately been made through an amiable misapprehension of the circumstances seriously affects dramatic and other authors. The reading or recitation in public by one person of any reasonable extract from a published copyright work is not an infringement of copyright. This privilege was obtained in the name of "penny readings," which are supposed to be semi-philanthropic in character. But are there any penny readings now, and even if there are, why should an author be compelled to be a party to their possible philanthropy? The amendment, however, carries the exemption much beyond penny readings. "In public" includes any place of amusement. Thus any reasonable extract from a copyright play, if published, may be read or recited in public. The question will speedily arise, by the deplorable old way of litigation, as to how far recitation includes ordinary stage rendering. It certainly includes a dramatic handling of the piece; and recitations are often done with scenic accessories. In any case the exemption gives the single-handed entertainer the valuable privilege of extracting choice bits from copyright works. Recitations, and also speeches from plays and books by artists of the type of Mr. Bransby Williams, now form regular music-hall turns. Assuming that a play or other dramatic work is published, elocutionists, music-hall-artists and entertainers generally are entitled to read or recite, singlehanded, reasonable extracts therefrom.

Exemptions.

Right of Fair Dealing.—Copyright is also not infringed by any fair dealing with any work for the purposes of private study, research, criticism, review, or newspaper summary.

Titles—Titles are not specifically protected. As a title is scarcely "a substantial part" of a work the sole right of the owner under the statute to produce or reproduce would not seem to be infringed by using the title, except possibly in the case of a very

long and distinctive title requiring an unusual amount of invention. The owner will apparently have to depend on the right of user. The use of a title employed before, or of a colourable imitation, especially with intent to deceive or with the effect of misleading the public, will be restrained by the Courts if it is an injury to property.

RECORDS, ROLLS, ETC.—There are special provisions as to records, perforated rolls, and other contrivances by means of which sounds may be mechanically produced. The sole right, as specified in (5) in the foregoing summary, is modified in the case where any person desiring to make them proves that such contrivances have previously been made by or with the consent or acquiescence of the owner of the copyright of the work, and where such person is ready to pay royalties (*a*) in the case of a contrivance sold within two years after the commencement of the Act by the person making the same two and a half per cent.; and (*b*) in the case of contrivances sold after the expiration of that period five per cent. on the ordinary retail selling price of the contrivance, with a minimum royalty of a halfpenny per contrivance. In the case of musical works published before the beginning of the Act, the consent or acquiescence of the copyright owner is not necessary, and the rate per cent. is two and a half. Moreover, no royalties are payable in respect of contrivances sold before July 1, 1913, if contrivances reproducing the same work had been lawfully made or placed on sale before July 1, 1910. As far as foreign works go, these provisions are subject to Orders in Council.

Where a record, perforated roll, or similar contrivance has been made before the beginning of the Act copyright subsists therein as though the Act had been in force at the date of the first making, provided that no other contrivance had a prior claim thereon.

Kinematograph films do not come under these special provisions, which have been, as it seems to me, unfairly exacted by the mechanical instrument makers. The Berlin Conference emphatically rejected the idea of an international system of compulsory royalties.

COMPULSORY LICENSES, ETC.—Broadly, the term for which copyright lasts under the Act is for the life of the author and a period of fifty years after his death. Copyright, however, may be determined by improper first publication elsewhere—as, for example, in the United States; and after the death of the author the sole right is not absolute. At any time after this death the Judicial Committee of the Privy Council can, if complaint has been made to them, order the owner of a copyright to grant a license to reproduce a dramatic, musical, or literary work on such terms and conditions as the Committee think fit. The complaint must be made on the ground that the owner has refused to reproduce the work and is consequently withholding it from the public. Further, at any time after the lapse of twenty-five years, or in the case of a work enjoying copyright at the passing of the Act thirty years, the work may be reproduced for sale, without license, on a ten per cent. royalty, payable to the owner. Oddly enough, provision is only made for the royalty on the price at which a work is to be republished. Owing to this omission, a copyright dramatic or musical work cannot be reproduced in this way except as a book. It will have to be shown that a work has been withheld by the owner from the public.

Duration of Copyright.

MODIFIED TERM.—The duration of copyright affecting photographs and also records, perforated rolls, and other contrivances by means of which sounds may be mechanically reproduced is limited to fifty years from the making of the original negative or plate. Where the owner is a body corporate the body corporate is deemed to reside within the parts of his Majesty's dominions to which the Act extends, if the firm has established a place of business within such parts. The duration in the case of a kinematograph film or product is not so clear as it might be. In the definitions "any kinematograph production where the arrangement or acting form or the combination of incidents represented give the work an original character" ranks as a dramatic work, and a dramatic work is entitled to protection for life of author and fifty years. Assuming certain but not all kinematograph products to be entitled to the copyright period enjoyed by a dramatic work, much confusion is likely to arise in the future. And the confusion is not confined to mere duration of copyright. The implication is that without this "original character" the kinematograph product is not protected as a dramatic work; but it may be that a film could be protected as a photograph or as a plate for fifty years; or, by placing its incidents, scenery, etc., in writing, it might obtain indirect protection as a literary work. Copyright in a literary work is the sole right to produce or reproduce the work or any substantial part thereof in any material form whatsoever, to perform, or to publish. Thus in the case in which a film was not a dramatic work the owner seemingly would, if necessary, be in a position to proceed as

the owner of a literary work in which his sole right to make kinematograph productions had been infringed. This right would be for life and fifty years.

JOINT AUTHORS.—As regards works of joint authors, copyright lasts during the life of the author who first dies and for a term of fifty years after his death, or during the life of the author who dies last, whichever period is the longer. In the case of a work of joint authorship it is only necessary that one of the authors should satisfy the conditions conferring copyright. This joint authorship, however, must not be nominal. A work of joint authorship is defined as a work produced by the collaboration of two or more authors in which the contribution of one author is not distinct from the contribution of the other author or authors.

The interest of a married woman in a work in which she is jointly concerned with her husband is her separate property.

POSTHUMOUS WORKS.—A work performed or otherwise produced in public after the death of the author has its subsisting copyright endure for fifty years from the date of first performance or publication.

POSTHUMOUS REVERSION.—An author who is first owner cannot, except by will, after the passing of the Act, dispose of any part of his copyright for a period beyond the expiration of twenty-five years from his death. The remainder of the copyright devolves on his legal personal representatives as part of his estate.

EXISTING COPYRIGHTS.—The Act has an important bearing on existing copyright works in point of length of protection. There is an extended period of protection. In the case of a work copyright at the time of the Act coming into force, the estate of the author obtains the benefit of the extended period of protection, subject to the condition that the holder of any right granted by the author under the old terms may apply for the right to be continued under the extended period for such consideration as, failing agreement, may be determined by arbitration.

There is a stipulation that the copyright reverts in this way "in the absence of express agreement," a stipulation that may cause some confusion, inasmuch as any assignment made after the passing of the Act can only effect the first twenty-five years after death.

Ownership.

The Act is practically uniform on the point that the author is the first owner. But where the work is done in the course of employment under a contract of service, then, in the absence of any agreement to the contrary, the employer becomes, with a few exceptions, the first owner of the copyright. This condition prevails in the case of an engraving, photograph, or portrait; likewise in the case of records, perforated rolls, etc., (which belong in each case to the owner of the original plate); and also in the case where the author is in the employment of some other person and the work is made in the course of employment by that person. As regards literary contributions to the periodical Press the author has a right to restrain publication within certain limits. But a "house-author" turning out plays or other literary work while employed by a manager would be without copyright, except as far as he could restrain publication; and so would an actor or other performer who, in the course of employment, added original features to his part or to the entertainment in which he was engaged. An author who wrote a play for the periodical Press under a contract of employment apparently could not prevent the employer from dealing in the performing rights; nor a story-writer restrain the employer from dramatising the story, provided the employer adhered to the stipulation as to publication.

Assignment.

Any assignment of copyright must be in writing to be valid. The assignment must be by the owner of the particular right or his duly authorised agent. Any part of the copyright may be assigned by the owner, for any particular country, and for any length of time within the possession of the owner. A dramatic author, for example, could assign his right of printed publication, his kinematograph right, his right to novelise, and so on, separately from his right to perform as a play. The Act says vaguely that the owner may assign his copyright "subject to limitations to the United Kingdom," etc., but one assumes that he could assign say London rights to A. and provincial rights to B. It is preferable, however, in many cases, in lieu of assignment, to grant an interest in the right by way of a license. A license gives no proprietary rights. The owner sues for infringement, not the licensee. In the case of an assignment, the assignee becomes the owner of the copyright to the extent of his right.

COPYRIGHT "PRESUMED."—The different acts infringing copyright will be gathered from the particulars fully setting out what copyright is under the statute. It is an

infringement for an unauthorised person to do any of those things the enjoyment and the exercise of which the statute vests in the owner; and, in any action for infringement, the plaintiff is "presumed" to be the owner, which greatly simplifies the old position. To some extent, it may simplify it at the expense of other persons; but, after all, any one who, without payment, is making use of another person's work should scarcely grumble if one does not find facilities thrown in one's way. Though copyright is presumed, the defendant in an action can put in issue both the fact of the copyright and the title of the plaintiff. In that case the name on the copy of the work becomes important. If a name purporting to be that of the author is printed or otherwise indicated on the work in the usual manner, the person whose name is so printed or indicated shall, failing proof to the contrary, be presumed to be the author of the work. If no name is so printed or indicated, or if the name is not the author's true name or the name by which he is commonly known, and a name purporting to be that of the publisher or proprietor of the work is printed or otherwise indicated, then the latter person is presumed to be the owner unless the contrary is proved.

Infringement and Remedies.

No Registration Safeguards.—One is not sure whether registration was not, or rather whether a reformed system of registration would not have been better *primâ facie* evidence of ownership. It is easy to put names on works, especially if the works are not printed. It may not be easy but it is possible for an unscrupulous person falsely to allege infringement of a work concocted for the purposes of an action. The proposed optional registration would have been a safeguard all round. Particularly, the question of "innocent infringement" would have been placed on a working basis, as it is not at present. If the particulars of a work were duly registered, then a defendant could not plead innocent infringement. He would be deemed to have had, in the fact of the registered entry, reasonable means of making himself aware that copyright subsisted in the work.

The question of registration was of special importance to owners of musical works. Registration would, as far as concerns them, have taken the place of the old printed notice reserving the public performing rights hitherto necessary on the face of published musical compositions. The Musical Copyright Act, 1882, and the Amending Act of 1885, are repealed; hence there is no further obligation on the owner of a musical work to state on the title page that the performing rights are reserved. This change is made in accordance with a revision contained in the Berlin Convention, which says that "authors shall not be bound in publishing their works to forbid the public representation or performance thereof." Much confusion, litigation, and loss will again arise from this vague state of things. Owners will perhaps have less to object to than managers, conductors, singers, pianists, and others, who will not know "where they are." It is not easy to ascertain, in the absence of all notification, what is copyright and what is not. For example, T. W. Robertson's "Caste," produced in 1867, will be free, but the same author's "M.P."—if the Act comes into force before April next—will not, and the copyright will go on running until 1921. The dilemma in the case of foreign musical works may be imagined, and the old Harry Wall scandals, which lead to compulsory notification of copyright on sheet music, will re-appear in an intensified form.

Reasonable Means.—It is true that, as the position is, where proceedings are taken the plaintiff will not be entitled to any remedy other than an injunction or interdict in respect of the infringement if the defendant proves that at the date of the infringement he was not aware and had not reasonable means of making himself aware that copyright subsisted in the work. Further, the costs of all parties lie in the absolute discretion of the court. The provisions may act as a check on frivolous actions and otherwise be something of a protection. But what are "reasonable means"? The question is likely to appeal with special force to those third parties to so many performances, the lessees. Section 2 (3) says:—

> Copyright in a work shall be deemed to be infringed by any person who for his private profit permits a theatre or other place of entertainment to be used for the performance in public of the work without the consent of the owner of the copyright, unless he was not aware, and had no reasonable ground for suspecting, that the performance would be an infringement of copyright.

The responsibility of lessees of places of entertainment is thus a serious one as regards every form of entertainment presented at their houses.

What the Author Should Do.—With the investitive facts of copyright freed from formality, a precaution that the author or other owner should take against

plagiarism is to put his work as speedily as possible in writing or other fixed form. The less it answers to the description of a dramatic work the greater is his necessity to set it down or to describe it in literary form. It then, if original, becomes an independent literary work, and as such vests in the owner the sole right to produce or reproduce or to convert into a dramatic work, into a film, etc. As additional means of security, the manuscript should be typewritten by a responsible firm, stamped and dated by the firm, and read by one or two persons whose names should be attached as witnesses. Or the work may be printed, provided that it is not issued to the public for sale unless the American requirements are complied with.

CIVIL REMEDIES.—For infringement there are not only civil but also summary remedies. As to the former, where copyright in a work has been infringed, the owner of the copyright is, except as otherwise provided by the Act, entitled to all such remedies by way of injunction or interdict, damages, accounts, and otherwise, as are or may be conferred by law for the infringement of a right.

POLICE COURT PROCEEDINGS.—Action in the High Court, however, is a slow and expensive process, and one of the great reforms of the Act is that Police Court proceedings may be taken. Unfortunately, dramatic copyright suffers badly from the way in which its special requirements are subordinated to those of literary copyright in this section. When the 1910 Bill appeared I drew attention to the fact—of great importance from the point of view of dramatic authors and theatrical managers—that amongst other deficient provisions there was no specific mention of unauthorised public performance of a play in the list of offences given in the section relating to summary remedies. The omission was afterwards dealt with, as follows, in section 11, sub-section 2:—

> If any person knowingly makes or has in his possession any plate for making pirated copies of any work in which copyright subsists, or *knowingly and for his private profit causes any such work to be performed in public without the consent of the owner of the copyright*, he shall be guilty of an offence under this Act, etc.

The provision as to a plate happened to be there already; and the second clause—the new one—was inserted without any regard for congruity. It is of course better to get this specific inclusion of unauthorised performance anyhow than not at all; but the section is a sad jumble, and may give trouble in the working. That is because, one feels, the section as a whole was originally drawn with a view to copies in print and the like, and that while it has full practical point as far as they go, it is very badly framed from the point of view of unprinted plays. Few actual copies are made in the case of a pirated dramatic work, and the difficulty of proving their existence is considerable; and thus many of the police powers of the Act in connection with pirated copies seem to fall to the ground where dramatic works are concerned.

The roughly-interjected clause refers merely to the person who "causes" the performance. But under section 11 (1) (*d*) a person commits an offence if he "knowingly by way of trade exhibits in public any infringing copy." Would an actor playing a part in public be "exhibiting" in this sense? Turning back from section 11 to section 2 one gathers, as already explained, that copyright in a work is infringed by any person who for his private profit permits a theatre or other place of entertainment to be used for the public performance of the work without the consent of the owner of the copyright, unless he proves that he acted innocently. This clause, however, is not inserted under the heading of summary remedies. The matter is all the more important as affecting actors and resident managers, as the wilful infringer is liable in the case of a second or subsequent offence to imprisonment. In the specific clause quoted, the offender must knowingly and for his private profit cause the performance; but in the case of making, exposing, exhibiting, or selling infringing copies, only the word "knowingly" is used.

PENALTIES.—The penalty for knowingly and for private profit causing unauthorised performance is on summary conviction a fine not exceeding fifty pounds, or, in the case of a second or subsequent offence, either to such fine or to imprisonment with or without hard labour for a term not exceeding two months. The penalty for dealing in infringing copies is a fine not exceeding forty shillings for every copy dealt with in contravention of the section, but not exceeding fifty pounds in respect of the same transaction; or in the case of a second or subsequent offence, either to such fine or to imprisonment with or without hard labour for a term not exceeding two months. The Musical Copyright Acts, 1902 and 1906, are not repealed by the Bill. It was first sought to incorporate the provisions of those Acts, but they did not lend

themselves to the generalising methods adopted. The summary powers of these Acts still therefore apply to musical works. The period during which an action for infringement of copyright may be taken is three years after the offence. There is a right of appeal from a summary conviction in England or Ireland to a court of quarter sessions, and in Scotland under the Summary Jurisdiction Acts.

Some consideration, however inadequate, must be given to the provisions affecting countries with which we have no reciprocal copyright relations, and also self-governing British dominions similarly placed in this respect. A home author first publishing his work in one of these countries loses the British copyright that he already possessed in his unpublished work. But a home author may have his play performed in a non-reciprocal country without this penalty of loss of rights. Dramatic authors will be thankful for this latter concession; but why should our authors of books not enjoy the same immunity? Why should they be penalised because of the copyright shortcomings of other countries?

The International Position.

Oddly enough the Bill reverses the position in the case of an author of a non-reciprocal country first publishing here. If he gives his book first publication in this country he is protected (subject to the extreme measure of an Order in Council cutting off a country from any protection under the Act). But his play is not protected unless given first printed publication within a part of His Majesty's dominions to which the Act extends. The section of the Act runs that copyright shall subsist in those portions of His Majesty's dominions to which the Act applies in every original literary, dramatic, musical, and artistic work, if (*a*) in the case of a published work, the work was first published within such parts of His Majesty's dominions; and (*b*) in the case of an unpublished work, the author was at the date of the making of the work a British subject or resident within such parts of His Majesty's dominions; but in no other works, except as otherwise provided.

Well, in this position, the resident of a non-conforming dominion cannot obtain the benefit of first publication—that is, the benefit of copyright—by acting his piece in a part of the British dominions to which the Bill extends. Performance is not publication, and the resident in question has no protection under the Bill for his unpublished play.

Similarly the foreign author seems to be without protection in such circumstances. Let us suppose that Mr. Charles Frohman, as he often does, performs in London a play by an American author, who wrote it say in New York. It is an unpublished work, and the author is without the specified British qualifications. It must be borne in mind that no author has common law rights in his unpublished work. He is not entitled to copyright or any similar right except under this Bill or other statutory enactment for the time being in force. In the United States the British author performing his unpublished play is protected at common law; or he can file a copy of his work at Washington and come under statutory protection. The benefit attaching to first publication ought not to be affected or voided by first performance.

THE ACT AND THE CONVENTIONS.—Touching first publication by a non-British author, non-resident, there is an apparent conflict between the Act and the Berlin Convention. According to the Act by Order in Council authors who are subjects or citizens of foreign countries and not resident in his Majesty's dominions may, if such countries do not give adequate protection to British authors, be deprived of the benefit derived from the foregoing first publication. But according to article 6 of the Convention, such foreign authors, if they first publish their works in one of the countries of the Union, enjoy in that country the same rights as native authors, as well as in the other countries the rights granted by the Convention. It is true that a signatory State may declare that it desires to remain bound, as regards any specific point, by the provisions of the Conventions which it has previously signed, but even then article 3 of the Berne Convention, as amended by the Additional Act of 1896, has to be met.

UNION AND NON-UNION COUNTRIES.—The countries within the Copyright Union are Great Britain, France, Germany, Italy, Belgium, Spain, Switzerland, Luxembourg, Norway, Denmark, Sweden, Monaco, Tunis, Hayti, Liberia, Japan. Austria-Hungary has a separate treaty, by which our authors enjoy substantially the same rights as natives. As regards our self-governing dominions, they are likely to bring themselves in line with the Act where they do not adopt it. But these dominions, Canada especially, will probably take full advantage of the compulsory license principle. The owner of the copyright will not enjoy a sole right. Subject to royalties, his work will be published or performed without his permission in certain circumstances.

The non-reciprocal countries, in which an English author must not first publish his work, include the United States, South American and Central American States, China, Corea, Siam, Mexico, Venezuela, Chili, Brazil, Ecuador, Egypt, and the Dutch Indies, and the following European countries, Russia, Finland, Holland, Portugal, San Marino, Montenegro, Roumania, Greece and Turkey. In the case of a few countries, such as Egypt, Turkey, and China, protection against unauthorised use might perhaps be obtained through the Consular Courts. The South American and the Central American States are under the Monte Video and the Pan-American Conventions, which are not accepted by Great Britain, but they are by other countries of the Union, and a measure of protection could be secured by first publication in one of these countries.

RIGHTS UNDER THE CONVENTION.—Through the Berlin Convention, in conjunction with the Act, authors of the countries of the Union enjoy here, broadly, the same benefits as home authors. For example, a French author enjoys the sole right of making or authorising a translation during the whole term for which he has the copyright in the original work here. But the Order in Council by which a foreign country comes within the benefit of the Act may provide, amongst other things, that the term of copyright hereunder shall not exceed the term conferred by the law of that country.

IN THE UNITED STATES.—According to United States law a play or other work first published for sale outside the States forfeits, subject to an interim protection of 60 days, all rights there. If the book is not printed for sale, no harm is done; and it can be registered at Washington. First performance here does not affect the rights in the States.

SIMULTANEOUS PUBLICATION.—Under the new Act a work is deemed to be published simultaneously in two places if the time between publication in one place and publication in the other does not exceed fourteen days, or such longer period as may be fixed by Order in Council.

THE KING AND THE THEATRE.

GALA PERFORMANCE AT HIS MAJESTY'S.

THE King made a graceful recognition of the advance the English Theatre has made by including a Gala performance as a special feature among the functions which marked his coronation last year. To His Majesty's befittingly fell the honour of housing the gigantic performance, towards which hundreds of well-known actors and actresses contributed. The one given at His Majesty's on Tuesday, June 27, was the first ever given in an English theatre, apart, of course, from those given at the Opera House, Covent Garden.

The full programme was as follows :—

PROLOGUE, WRITTEN BY OWEN SEAMAN.
SPOKEN BY MR. FORBES ROBERTSON.

"THE MERRY WIVES OF WINDSOR."

The Letter scene, scene three, act one.

Mistress Ford .....Mrs. Kendal
Mistress Page .....Miss Ellen Terry
Mistress Quickly .....Mrs. Calvert
Sir John Falstaff ....Mr. Rutland Barrington

"DAVID GARRICK."
By T. W. Robertson.
Act two.

David Garrick .....Sir Charles Wyndham
Simon Ingot .....Mr. Louis Calvert
Mr. Smith .....Mr. Harry Paulton
Mr. Brown .....Mr. Edward Terry
Jones .....Mr. Weedon Grossmith
George .....Mr. Frank Atherley
Mrs. Smith .....Miss Marie Illington
Araminta Brown ....Miss Sydney Fairbrother
Ada Ingot .....Miss Mary Moore

Scene.—A Room in Simon Ingot's House.
Stage Manager, Mr. Reginald Walter.

Shakespeare's "JULIUS CÆSAR."
Act two.—The Forum Scene.

Mark Antony .....Sir Herbert Tree
Brutus .....Mr. E. S. Willard
Cæsar .....Mr. A. E. George
Cassius .....Mr. Basil Gill

SENATORS, CITIZENS, AND SOLDIERS.

Mr. W. B. Abingdon
Mr. Blake Adams
Mr. Oscar Adye
Mr. Henry Ainley
Mr. Henry Ainsworth
Mr. Herbert Alexander
Mr. Marsh Allen
Mr. Gerald Ames
Mr. Bobby Andrews
Mr. Fred Annerley
Mr. R. F. Anson
Mr. George Arliss
Mr. F. G. Arlton
Mr. Harry Ashford
Mr. Gordon Bailey
Mr. A. S. Barber
Mr. Kenneth Barnes
Mr. Napier Barry
Mr. Shiel Barry
Miss Dora Barton
Mr. Chas. B. Bedells
Miss Evelyn Beerbohm
Mr. A. Begbie
Miss Dorothy Bell
Mr. Ernest Benham
Mr. J. Cooke Beresford
Mr. Ivan Berlyn
Mr. E. J. Bevan
Mr. J. D. Beveridge
Mr. Clarence Blakiston
Mr. R. Henderson Bland
Mr. Acton Bond
Miss Adie Boyne
Mr. Leonard Boyne
Mr. S. B. Brereton
Mr. John H. Brewer
Mr. F. Bristowe
Mrs. E. H. Brooke
Mr. Cecil Brooking
Mrs. Alfred Brydone
Mr. Ulick Burke
Miss Ethel Butler
Mr. Wilcox Cadogan
Mr. Alexander Calvert
Mr. Leonard Calvert
Mr. C. J. Cameron
Mr. Jas. Carew
Mr. Campbell Cargill
Mr. G. Carr
Mr. Murray Carson
Mr. Hubert Carter
Mr. H. J. Carvill
Mr. Cyril Cattley
Mr. Frank Cellier
Miss Frances Chamier
Miss Eva Chaplin
Mr. H. Nye Chart
Mr. Arthur Cleave
Mr. Vincent Clive
Mr. J. Cassells Cobb
Mr. C. F. Collings
Mr. Cecil Collins
Mr. Frank Collins
Miss Elsie B. Connan
Mr. Frank Conroy
Mr. S. A. Cookson
Mr. George Courtney
Miss Edith Craig
Mr. Scott Craven
Mr. F. Cremlin
Mr. Cecil Crofton
Mr. C. H. Croker-King
Mr. Chas. Cruikshanks
Mr. Clive Currie
Mr. Patric Curwen
Mr. Philip Cuningham
Mr. Robt. Cunningham
Mr. Chas. Daly
Mr. Chas. Danvers
Mr. R. Davis
Mr. Henry Deas
Mr. K. Dennys
Mr. Clarence Derwent
Mr. John Deverell
Mr. Wm. Devereux
Miss Frances Dillon
Mr. A. E. Drinkwater
Mr. H. D. Duff
Mr. Franklin Dyall
Mr. Tripp Edgar
Mr. Harold Entwistle
Mr. Robert Entwistle
Mr. Vincent Erne
Mr. Chas. Esdale
Mr. Frank Esmond
Mr. H. V. Esmond
Mr. Wm. Faversham
Mr. W. G. Fay
Mr. Benjamin Field
Mr. Dermot Fitz-Gibbon
Mr. Athol Forde
Mr. Wilfred Forster
Mr. Bertram Forsyth

Mr. Robert Forsyth
Mr. Stewart Fortescue
Mr. Chas. Francis
Mr. E. W. Garden
Mr. Alfred H. Goddard
Mr. E. S. Gofton
Mr. Douglas Gordon
Mr. A. Holmes Gore
Mr. Edmund Goulding
Mr. Richard Green
Miss Clare Greet.
Mr. Arthur Grenville
Mr. Herbert Greville
Mr. Robert Grey
Mr. Fred Grove
Mr. Edmund Gwenn

Mr. Richard Haigh
Mr. Basil Hallam
Mr. C. M. Hallard
Mr. K. Hubert Harben
Mr. Gordon Harker
Mr. William Haviland
Miss Lillian Hay
Mr. T. P. Haynes
Mr. Clifford Heatherley
Mr. Ernest Hendrie
Mr. Henry C. Hewitt
Mr. H. R. Hignett
Miss Agnes Hill

Mr. Douglas Imbert

Mr. Douglas Jeffries
Miss Aida Jenoure

Mr. Philip F. Kay
Miss Nora Kerin
Mr. Nelson Keys
Mr. Claude King
Mr. Patrick Kirwan
Mr. Henry Kitts
Mr. F. C. Knott
Miss Mabel Knowles

Mr. J. R. La Fane
Mr. Guy Lane
Mr. Gerald Lawrence
Miss Jennie Lee
Mr. Ernest Leicester
Mr. Henry Lesmere
Mr. Fred Lewis
Miss Violet Lewis
Miss Beatrice Lindley
Mr. Leon M. Lion
Miss Lilian Lisle
Mr. Frederick Lloyd
Mr. William Luff
Mr. Henry A. Lytton

Mr. Charles Macdona
Miss Lisa Macready
Mr. C. Magrath
Miss Ruth Maitland
Mr. George Mallett
Mr. Gerald Malvern
Mr. Percy Marmont
Mr. Eugene Mayeur
Mr. Daniel McCarthy
Mr. Duncan McCrae
Mr. Austin Melford
Mr. Harold Meltzer
Miss Hilda Moore
Mr. M. R. Morand
Miss Stella Morley
Mr. Henry Morrell
Mr. Cavendish Morton
Mr. A. H. Muirhead
Mr. Kenyon Musgrave

Mr. Owen Nares

Mr. Edward O'Neill
Miss Eileen Orby
Mr. Reginald Owen

Mr. Sydney Paxton
Mr. Walter Pearce
Mr. Pearson-Hesketh
Mr. Ernest Peirce
Mr. Guy L. Pemberton
Mr. Esme Percy
Mr. F. W. Permain
Mr. T. Wigney Percyall
Mr. Nigel Playfair
Mr. Caleb Porter
Mr. David Powell
Mr. Donald Price-Evans

Mr. Chas. Quartermaine

Mr. Frank Randall
Miss Amy Ravenscroft
Miss Phyllis Relph
Mr. E. Vivian Reynolds
Miss Cicely Richards
Mr. Edward Rigby
Mr. J. Robertshaw
Mr. John Robertson
Miss Ray Rockman
Mr. Cecil Rose
Mr. F. Clive Ross
Mr. Frederick Ross
Mr. Owen Roughwood

Mr. H. A. Saintsbury
Mr. Fred Sargent
Miss Suzanne Sheldon
Mr. Ross Shore
Mr. Eric Snowden
Mr. Fredk. Stanhope
Mr. Frank Stanmore
Mr. Athol Stewart
Mr. Austin Strong
Mr. Otho Stuart
Mr. Leslie Stiles
Mr. E. Ion Swinley
Mr. Cyril Sworder

Mr. Godfrey Tearle
Mr. Richard Temple
Mr. Denis Terry
Miss Daisy Thimm
Miss Agnes Thomas
Mr. Asheton H. Tonge
Mr. Philip Tonge
Mr. Hugh Maurice Tosh
Mr. Norman Trevor
Mr. Spencer Trevor
Mr. John R. Turnbull
Mr. J. Henry Twyford

Mrs. Vedrenne
Mr. Cyril Vernon
Mr. Frank Vernon

Mr. Chris. Walker
Mr. Lionel Watts
Mr. Ben Webster
Mr. T. Weguelin
Mr. J. Fisher White
Mrs. Russ Whytal.
Miss Dagmar Wiehe
Mr. Victor Wiltshire
Mr. Hubert Willis
Mr. Fred Wright

Produced under the direction of H. Granville Barker.

Scene painted by Walter Hann.

"THE CRITIC; OR, A TRAGEDY REHEARSED."

By Richard Brinsley Sheridan.

Puff ..... Mr. Arthur Bourchier
Sneer ..... Mr. Charles Hawtrey
Dangle ..... Mr. George Grossmith, jun.
Stage Manager ..... Mr. Edward Sass
Prompter ..... Mr. Holman Clark
Property Master .....Mr. Edmund Gurney
Stage Door Keeper.....Mr. W. Lestocq
Herr Schillinkz, Conductor
Mr. Courtice Pounds
1st Scene Shifter .....Mr. Robert Loraine
2nd Scene Shifter .....Mr. Charles Rock
3rd Scene Shifter.....Mr. Frederick Volpé
4th Scene Shifter.....Mr. George Graves

Characters in Mr. Puff's tragedy, entitled:—

"THE SPANISH ARMADA."

Lord Burleigh .....Mr. J. D. Beveridge
Governor of Tilbury Fort
Mr. Gerald du Maurier
Earl of Leicester .....Mr. Laurence Irving
Sir Christopher Hatton....Mr. Edmund Payne
Sir Walter Raleigh.....Mr. Arthur Williams
Master of the Horse.....Mr. Edward Compton
Beefeater ..... Mr. J. H. Barnes
Justice ..... Mr. Sydney Valentine
Son ..... Mr. E. M. Robson
Constable ..... Mr. Alfred Lester
Don Ferolo Whiskerandos....Mr. Cyril Maude
Pollina } The Two Nieces { Miss Gertie Millar
Ellena } { Miss Lily Elsie
Justice's Lady.....Miss Violet Vanbrugh
Confidante ..... Miss Marie Tempest
Queen Elizabeth .....Miss Winifred Emery
Tilburina ..... Lady Tree
1st Sentinel .....Sir George Alexander
2nd Sentinel .....Mr. Norman Forbes
1st Extra Justice .....Mr. George Barrett
2nd Extra Justice .....Mr. George Bealby
Court Usher .....Mr. C. Hayden Coffin
Black Page .....Master Burford Hampden
Britannia ..... Miss Kate Rorke

PROCESSION OF RIVERS.

Left Bank .....Mr. Kenneth Douglas
Thames ..... Mr. C. M. Lowne
Right Bank ..... Mr. Dennis Eadie
Avon ..... Miss May Palfrey
Ouse ..... Miss Mona Harrison
Severn .....Miss Florence Glossop-Harris
Tyne ..... Miss Maude Godden
Tweed .....Miss Sybil Carlisle
Mersey ..... Miss Jean Harkness
Dee ..... Miss Evelyn Hope
Trent .....Miss Ethelwyn Arthur-Jones
Humber ..... Miss Grace Croft
Wye ..... Miss Florence Lloyd
Shannon .....Miss Daisy Markham
Boyne ..... Miss Beatrice Ferrar
Mississippi ..... Miss Lila Barclay
Missouri ..... Miss Ethel Warwick
Ganges ..... Miss Sheila Heseltine
Nile ..... Miss Olive Terry

PEOPLE IN COURT.

Miss Adeline Bourne	Miss Nora Lancaster
Miss Henrietta Cowen	Miss Kitty Loftus
Miss Louie Emery	Miss Beatrice May
Miss Pollie Emery	Miss Norma Whalley
Miss Vane Featherston	Mr. Cecil Armstrong
Miss Helen Haye	Mr. J. C. Buckstone
Miss Maidie Hope	Mr. John Harwood
Miss Constance Hyem	Mr. A. E. Matthews
Miss Clara Jecks	Mr. Bertram Steer

The action of the play takes place on the stage of a theatre.

Produced by Mr. Arthur Bourchier.
Music arranged by Mr. Adolf Schmid.
Dresses designed by Mr. Dion Clayton Calthrop.
Stage Manager, Mr. William Burchill.

THE MASQUE.

Prologue to Ben Jonson's Masque,

"A VISION OF DELIGHT."

Written by Herbert Trench.

Prologue .....Mrs. Patrick Campbell
Delight ..... Miss Lily Brayton
Wonder ..... Mrs. Langtry
Phantasy ..... Miss Lena Ashwell
Peace .....Miss Marion Terry
Night .....Miss Clara Butt
Morning ..... Miss Agnes Nicholls
Grace ..... Miss Evelyn Millard
Love ..... Miss Constance Collier
Harmony ..... Miss Gertrude Kingston
Revel .....Miss Lillah McCarthy
Sport .....Miss Evelyn d'Alroy
Laughter ..... Miss Lilian Braithwaite

THE TWELVE HOURS.

Miss Alice Crawford	Miss Jean Mackinlay
Miss Kate Cutler	Miss Decima Moore
Miss Fay Davis	Miss Eva Moore
Miss Baryl Faber	Miss Julie Opp
Miss Mabel Hackney	Miss Nancy Price
Miss Margaret Halstan	Mrs. Saba Raleigh

Spring ..... Miss Marie Löhr
Cupid ..... Miss Florrie Lewis

BEAUTIES OF SPRING.

Fair.	Dark.
Miss Lydia Bilbrooke	Miss Hilda Antony
Miss Viva Birkett	Miss Sarah Brooke
Miss Pauline Chase	Miss Laura Cowie
Miss Maud Cressall	Miss Enid Leslie
Miss Lettice Fairfax	Miss Dorothy Parker
Miss Grace Lane	Miss Enid Rose
Miss Doris Lytton	Miss Christine Silver
Miss M. Ronsard	Miss Dorothy Thomas
Miss Margery Maude	Miss Hilda Trevelyan

PHANTASIES.

Miss Mary Barton	Miss Mary Jerrold
Miss Dorothy Bell	Miss Auriol Lee
Miss Esmé Beringer	Miss Beryl Mercer
Miss Elise Craven	Miss Dorothy Minto
Miss Iris Hawkins	Miss Athene Seyler
Miss Annie Hughes	Miss Haidée Wright

Produced under the direction of Sir Herbert Tree.

Music composed by Mr. W. H. Bell.

Dresses designed by Mr. Percy Anderson.

Dances arranged by Mr. Fred Farren.

Scenery by Mr. R. McCleery.

The resources of His Majesty's are many, but dressing-room accommodation for the hundreds who appeared at the performance was impossible. In the circumstances the adjoining Opera Arcade was pressed into service. The gates at each end were closed and veiled, and within the Arcade the greater number of the actors dressed. Communication with the theatre was easy, as His Majesty's possesses an emergency exit to the Arcade from the stage.

The Executive Committee which was responsible for the carrying out of the Gala performance was constituted as follows:—

Sir Charles Wyndham, Chairman.

Sir John Hare	Mr. Charles Hawtrey
Sir George Alexander	Mr. H. B. Irving
Mr. Cyril Maude	Mr. Herbert Trench

Sir Herbert Tree, Director.

Mr. Arthur Bourchier, Organising Secretary.

The following was the General Committee:—

Mr. Oscar Asche	Mr. Weedon Grossmith
Mr. H. Granville Barker	Mr. Frederick Harrison
Mr. F. R. Benson	Mr. Martin Harvey
Mr. Dion Boucicault	Mr. Seymour Hicks
Mr. Arthur Chudleigh	Mr. Laurence Irving
Mr. Arthur Collins	Mr. Gerald du Maurier
Mr. Edward Compton	Mr. W. Melville
Mr. Robert Courtneidge	Mr. F. Melville
Mr. Frank Curzon	Mr. Herbert Sleath
Mr. Tom B. Davis	Mr. Otho Stuart
Mr. George Edwardes	Mr. Edward Terry
Mr. Johnston Forbes-Robertson	Mr. Fred Terry
Mr. Charles Frohman	Mr. J. E. Vedrenne
Mr. J. M. Gatti	Mr. Lewis Waller
Mr. William Greet	Mr. James Welch

Mr. Walter R. Creighton, Acting-Secretary.
Stage Manager, Mr. Cecil King.

Associate Stage Manager, Mr. Stanley Bell.
Chorus Master, Mr. Alfred Bellew.
General Manager, Mr. Henry Dana.
Musical Director, Mr. Adolf Schmid.

COVENT GARDEN GALA.

On the preceding evening, June 26, at Covent Garden, the following was the programme at the Gala performance:—

"AIDA."

(In Italian.)

By Giuseppe Verdi (1813-1901).

Act II.—Scene 2: A Gate of Thebes.

Il Rè .....M. Huberdeau
Amneris .....Mme. Kirkby Lunn
Aïda .....Mlle. Destinn
Radames .....Signor Bassi
Ramfis .....Signor Sibiriakoff
Amonasro .....M. Gilly

Première Danseuse—Mlle. Opalfvens.
Conductor—Signor Campanini.

"ROMEO ET JULIETTE."

(In French.)

By Charles Gounod (1818-1893).

Act II.—A Garden. Juliette's Balcony.

Juliette .....Mme. Melba
Stéphano .....Miss Booker
Gertrude .....Mme. Bérat
Le Duc de Vérone .....Mr. Edmund Burke
Roméo .....M. Franz

Conductor—Mr. Percy Pitt.

"IL BARBIERE DI SIVIGLIA."

Rossini.

Act III.—Rosina's Studio.

Rosina .....Mme. Tetrazzini
Figaro .....Signor Sammarco
Count Almaviva .....Mr. John McCormack
Bartolo .....Signor Malatesta
Basilio .....Signor Marcoux

Conductor—Signor Panizza.
Stage Manager—M. Almanz.
Acting-Manager—Mr. Percy E. Eales.

THE RUSSIAN BALLET.

Organisée par M. Serge de Diaghilew.
Directeur Choréographique—M. Michel Fokine
Directeur Artistique—M. Alexandre Benois.

"LE PAVILLON D'ARMIDE."

Ballet-pantomime en 3 Tableaux par M. Alexandre Benois.

Musique de Nicolas Tcherepuin.

Danses et Scènes de Michel Fokine, Maitre de Ballet des Théâtres Impériaux de St. Petersbourg.

Décors et Costumes dessinés par Alexandre Benois.

Décors exécutés par M. O. Allegrl.

Tableaux 2.—Scene d'Animation du Gobelin.

Armide .....Mme. Tamara Karsavina
Le Vicomte de Beaugency .....M. Bolm
Le Marquis .....M. Cecchetti
L'Esclave d'Armide .....M. Nijinsky
Baptiste, domestique du Vicomte
M. Gregoriev
Confidentes d'Armide
Mmes. Elsa Will, Schollar, Nijinska, Vassilevska, M. Kussov

DRURY LANE COMMAND.

On Wednesday evening, May 17, by command of the King, in honour of the visit of the German Emperor and the German Empress, a performance was given at Drury Lane of Edward Bulwer Lytton's *Money* with the following cast:—

Lord Glossmore .....Mr. Fred Terry
Sir John Vesey .....Sir John Hare
Sir Frederick Blount .....Mr. Cyril Maude
Captain Dudley Smooth..Sir Charles Wyndham
Mr. Graves .....Sir Herbert Tree
Mr. Stout .....Mr. Arthur Bourchier
Alfred Evelyn .....Mr. George Alexander
Mr. Sharp .....Mr. Laurence Irving
An Old Member of the Club
Mr. Alfred Bishop
Sir John Vesey's Servant ....Mr. Lewis Waller
Toke .....Mr. Edmund Maurice
Mr. Flat .....Mr. Charles Hawtrey
Mr. Green .....Mr. Sydney Valentine
Frantz .....Mr. Weedon Grossmith
Tabouret .....Mr. J. H. Barnes
Grab .....Mr. James Fernandez
MacFinch .....Mr. Charles Rock
MacStucco .....Mr. Norman Forbes
Crimson .....Mr. Dion Boucicault
Patent .....Mr. Dennis Eadie
Kite .....Mr. J. D. Beveridge
The Old Club Servant .....Mr. Edward Terry
Lady Franklin .....Miss Winifred Emery
Georgina Vesey .....Miss Alexandra Carlisle
Clara Douglas .....Miss Irene Vanbrugh

CLUB MEMBERS, SERVANTS, WAITERS.

Mr. Oscar Adye	Mr. C. M. Lowne
Mr. Henry Ainley	Mr. Norman McKinnel
Mr. Marsh Allen	Mr. Austin Melford
Mr. Allan Aynesworth	Mr. Dawson Milward
Mr. George Barrett	Mr. Harry Nicholls
Mr. Murray Carson	Mr. Robert Pateman
Mr. Vincent Clive	Mr. Harry Paulton
Mr. Frank Collins	Mr. Fred Penley
Mr. W. Devereux	Mr. Arthur Playfair
Mr. Kenneth Douglas	Mr. Arthur Poole
Mr. H. de Lange	Mr. Frederick Ross
Mr. Gerald du Maurier	Mr. Howard Russell
Mr. H. V. Esmond	Mr. C. Aubrey Smith
Mr. George Graves	Mr. C. W. Somerset
Mr. Lyn Harding	Mr. Sam Sothern
Mr. Rudge Harding	Mr. E. Lyall Swete
Mr. Luigi Lablache	Mr. Herbert Waring
Mr. Robert Loraine	

Under the direction of Mr. Arthur Collins.

Play produced by Sir Squire Bancroft.

Assistant Stage Managers, Mr. E. D'Auban and Mr. E. V. Reynolds.

Musical Director, Mr. J. M. Glover.

Business Manager, Mr. Sidney Smith.

MASONIC LODGES.

A RECORD OF MASONIC LODGES AND CHAPTERS, MEMBERS OF WHICH ARE CONNECTED WITH THE DRAMATIC AND MUSICAL PROFESSIONS.

LODGE OF ASAPH, No. 1319.

Consecrated 1870.

Held at Freemason's Hall, Great Queen Street, London, W.C., on the fourth Tuesday in February, March, May, June, October, and November.

Installation in November.

OFFICERS, 1911-12.

Albert Le Fre	W.M.
A. B. Tapping	I.P.M.
Frank Lister	S.W.
Tom Clare	J.W.
Chas. Cruikshanks, P.A.G.Std.B.	Treasurer.
James W. Mathews, P.A.G.D.C.	Secretary.
W. E. Holloway	S.D.
F. A. Pickering	J.D.
George Dyball	I.G.
Rev. W. P. Besley, P.M.	Chaplain.
E. W. Whitmore, P.M.	A.D.C.
J. E. Hambleton, P.M.	Organist.
Antoine Cloetens	Ass. Organist.
Herbert Chenery, P.M.	Ass. Secrty.
R. Douglas Cox	1st Steward.
Oscar Grimaldi	2nd Steward.
J. Gilbert	Tyler.

PAST MASTERS.		G.L. RANK.
E. Stanton Jones	1870—1	—
Charles Coote	1871—2	—
John M. Chamberlin	1872—3	—
James Weaver	1873—4	P.G.Std.B.
Edward Frewin	1874—5	—
Charles S. Jekyll	1875—6	P.G.O.
William A. Tinney	1876—7	—
Edward Terry	1877—8	P.G., Treasr.
George Buckland	1878—9	—
Edward Swanborough	1879—80	—
Charles Wellard	1880—1	—
W. Meyer Lutz	1881—2	—
John Maclean	1882—3	—
Frederick Delevanti	1883—4	—
Charles E. Tinney	1884—5	—
William J. Kent	1885—6	—
Henry J. Tinney	1886—7	—
William Lestocq	1887—8	P.A.G.D.C.
James D. Beveridge	1889—90	—
T. De B. Holmes	1890—1	—
Alfred E. Bishop	1891—2	—
W. Sydney Penley	1892—3	P.G., Treasr.
J. Edward Hambleton	1893—4	—
Francis H. Macklin	1894—5	—
Charles C. Cruikshanks	1895—6	P.A.G.Std.B.
Samuel Johnson	1896—7	—
W. John Holloway	1897—8	—
Luigi Lablache	1898—9	—
Charles Blount Powell	1899—1900	—
James W. Mathews	1900—1	P.A.G.D.C.
Algernon Syms	1901—2	—
Louis Honig	1902—3	—
Akerman May	1903—4	—
Herbert Leonard	1904—5	—
Edward W. Whitmore	1905—6	—
E. H. Bull	1906—7	—
Herbert Chenery	1907—8	—
Ernest H. Paterson	1908—9	—
Chris Hilton	1909—10	—
A.B. Tapping	1910—11	—

Address of Secretary—
Duke of York's Theatre,
St. Martin's Lane, W.C.

CHAPTER OF ASAPH, No. 1319.

Consecrated 1875.

Held at Freemason's Hall, Great Queen Street, London, W.C., on the fourth Monday in February, April, June, and November.

Installation in June.

OFFICERS, 1911-12.

Frank Stewart	M.E.Z.
William J. Keen	H.
George A. Keen	J.
James Weaver, P.I.A.G.D.C.	Scribe E.
Charles W. A. Trollope	Scribe N.
Edward Humphrey	Treasurer.
Alfred Percy Oxley	P.S.
John Handford Ryley	1st A.S.
Ernest H. Paterson	2nd A.S.
John Gilbert	Janitor.

PAST PRINCIPALS.	IN CHAIR.	G.C. RANK.
James Weaver	1877	P.A.G.D.C.
Edward Humphrey	1887	—
James E. Hambleton	1896	L.R.
W. S. Penley	1897	P.G., Treasr.
Harry Nicholls	1898	P.D.G.D.C.
Tom de Brunow Holmes	1900	P.P.G.O.Kent
Arthur G. Duck	1901	P.A.G.D.C.
James D. Beveridge	1903	L.R.
Luigi Lablache	1904	L.R.
William J. Harvey	1906	—
James W. Mathews	1907	P.A.G.D.C.
Edward W. Whitmore	1908	—
Clarence T. Coggin	1909	—
Robert D. Cummings		P.A.G.D.C.
J. Percy Fitzgerald		P.A.G.D.C.
William Cleghorn		P.G.Std.B.

Address of Scribe E.—
The Cavendish Rooms,
Mortimer Street, Cavendish Square,
London, W.

LIVERPOOL DRAMATIC LODGE, No. 1609.

Consecrated 1876.

Held at Masonic Temple, 22, Hope Street, Liverpool, on the fourth Tuesday in every month except June and July.

Installation in September.

OFFICERS, 1911-12.

Joseph Pall, 8, Newington Bold Street, Liverpool	W.M.
Wm. J. Watmough	I.P.M.
H. C. Arnold, jun.	S.W.
Frank Coker ("Fred Coles")	J.W.
Wm. Savage, P.M., P.P.G., Treas.	Treasurer.
R. T. Palmer, P.M.	Secretary.
Ed. Geo. Cox	S.D.
Geo. Smith	J.D.
Ed. Haigh, P.D.G.S. (Gib.)	I.G.
Eustace Baxter, P.M., P.P.G. Supndt. of W.	D.C.
J. J. Hewson, P.M.	A.D.C.
A. F. Savage	Organist.
W. D. Jones, P.M.	Ass. Secrty.
Alf. Hatton, T. Wrathmall, R. E. Goffin, J. Breeze, J. Waters, J. J. Coventry, W. O. Bond, W. Hassan, W. Crompton	Stewards.
J. Wiatt	Tyler.
Lewis Peake, P.P.A.G.D.C.	Charity Rpve

Liverpool Dramatic Lodge—*Continued.*

Past Masters.	When W.M.	G.L. Rank.
W. W. Sandbrook	1880	P.P.S.G.D.
Wm. Savage	1882	P.P.G.,Treas.
Richard Burgess	1884	P.P.G., Org.
J. Finéberg	1890	P.P.G.J.D.
E. Baxter	1898	P.P.G.S. of W.
H. C. Arnold	1901—2	P.P.G.J.D.
W. G. Hargrave	1903	—
J. J. Hewson	1904	—
T. R. Robertson	1905	—
R. T. Palmer	1906	—
W. D. Jones	1907	—
W. J. Watmough	1908-10	—
W. H. Winn	1909	—

Address of Secretary—
61, Park Road,
Seacombe, Cheshire.

DRURY LANE LODGE, No. 2127.

Consecrated 1885.

Held at the Theatre Royal, Drury Lane, London, W.C., on the second Tuesday in February, March, April, and November.

Installation in February.

OFFICERS, 1911-12.

A. Blomfield Jackson	W.M.
Col. H. Walker	S.W.
Blake Adams	J.W.
Bedford McNeill	I.P.M.
Thomas Catling, P.A.G.D.C.	Treasurer.
J. Percy Fitzgerald, P.G.Std.B.	Secretary.
Bruce Smith	S.D.
J. H. Ryley	J.D.
Dr. W. Wilson	I.G.
Ven. Arch. Sinclair, D.D., P.G.C.	Chaplain.
Albert G. Neville, P.D.G.D.C.	D.C.
Frank Braine	Organist.
E. T. Pryor, J. C. Harker, R. Frost, George Highland, A. Steffens Hardy, and W. I. Crumplin	Stewards.
T. Reeves	Tyler.

Past Masters.	When W.M.	G.L. Rank.
The Earl of Londesborough	1886	P.G.W.
Sir Augustus Harris	1887	P.G.W., Trsr.
Sir John E. Gorst, Q.C., M.P.	1888	P.G.W.
Adm. Sir E. A. Inglefield	1889	P.G.D.
Sir Henry A. Isaacs (Lord Mayor)	1890	P.G.W.
James Fernandez	1891	P.A.G.D.C.
Sir S. B. Bancroft	1892	P.G.D.
Harry Nicholls	1893	P.G.Std.B.
Thomas Catling	1894	P.A.G.D.C.
Oscar Barrett	1895	—
Henry Neville	1896 / 1897	P.A.G.D.C.
Gerald Maxwell	1898	A.G.D.C.
Guy Repton	1899	P.G.D.
Lionel Rignold	1900	—
J. H. Barnes	1901	—
Luigi Lablache	1902	—
Albert G. Neville	1903	P.D.G.D.C.
A. Rashleigh Phipps	1904	—
H. Nye Chart	1905	—
Clarence T. Coggin	1906	—
S. H. Tatham Armitage	1907	P.G.D.
James Powell	1908	—
Rt. Hon. Lord Athlumney	1909	P.G.W.

Address of Secretary—
"Linacre,"
Balmoral Road,
Cricklewood, N.W.

MANCHESTER DRAMATIC LODGE, No. 2387.

Consecrated 1891.

Held at Freemasons' Hall, Cooper Street, Manchester, on the fourth Thursday in January, February, March, April, May, June, September October, and November.

Installation in April.

OFFICERS, 1911-12.

Councillor Tom Cook	W.M.
Stephen Fielder	I.P.M.
John Bentley	S.W.
Richard Martin	J.W.
Chas. Swinn, P.P.G.D.	Treasurer.
J. Butterworth, P.P.G.Swd.B.	Secretary.
Manby Willson	S.D.
Frank Morris	J.D.
E. H. C. Roberts	I.G.
G. T. Potter, P.M.	D.C.
John Butterworth	Almoner.
Ernest Catling	Organist.
Matthew Ainscough, E. L. Wilson, F. Green, M. Tench, W. Lawler, F. Thorpe	Stewards.
Ed. Roberts, Prv. G. Tyler	Tyler.

Past Masters.*	When W.M.	G.L. Rank.
Chas. Swinn	1895	P.P.G.J.D.
Edwin G. Simpson	1898	P.P.G.S.W.
John Butterworth	1900	P.P.G.Swd.B.
J. Pitt Hardacre	1901	—
T. Ll. Marsden	1902	C.C.G.J.D.
Harry S. Greenwood	1903	—
Nelson Stokes	1904	—
Phillip Jeseph	1906	—
James J. Bennett	1907	—
John R. Pickman	1908	—
Arthur E. Wait	1909	—
S. Fielder	1910	—
Peter Lawton	1880	P.P.J.G.D.
Louis Peake	1884	P.P.G.A.D.C.
Geo. W. Potter	1898	—

* At present Members of the Lodge.

Address of Secretary—
"Easingwold,"
9, Smedley Lane,
Cheetham, Manchester.

GUILDHALL SCHOOL OF MUSIC LODGE, No. 2454.

Consecrated 1892.

Held at the Holborn Restaurant, High Holborn, London, W.C., on the second Monday in February, March, May, November, and December.

Installation in December.

OFFICERS, 1911-12.

George K. Lang	W.M.
Henry Turnpenney	I.P.M.
F. Harold Hankins	S.W.
W. Mortlake Mann	J.W.
Walter Morrow	Treasurer.
George F. Smith	Secretary.
Frederick Winter	S.D.
Ben Johnson	J.D.
E. Lewis Arney	I.G.
Albert Rowarth	D.C.
Frederick Griffiths	Organist.
David Beardwell	Ass. Sectry.
Bernard Turner, W. Soliague, George Coop	Stewards.
	Tyler.

Past Masters.	When In Chair.	G.L. Rank.
T. Hastings Miller	1893	P.G.Swd.Br.
Geo. F. Smith	1893—4	P.G.O.

Guildhall School of Music Lodge—*Contd.*

W. Henry Thomas ..	1894— 5	P.G.O.
Henry Gadsby ..	1895— 6	—
Henry Guy, L.R., ..	1896— 7	—
William H. Cummings, Mus. Doc., Dublin	1897— 8	P.G.O.
William Hy. Wheeler	1898— 9	—
Walter Syckelmoore	1899—1900	—
David Beardwell ..	1900— 1	P.Dep.G.O.
W. Rogers	1901— 2	P.P.G.Dep. D.C.
Thomas R. Busby ..	1902— 3	P.Dep.G.O.
Albert E. Rowarth ..	1903— 4	—
George H. Dawson ..	1904— 5	—
Arthur L. Simmons..	1905— 6	—
Montague Borwell ..	1906— 7	—
G. A. Hustler Hinchliff	1907— 8	—
Sir T. Brooke-Hitching	1908— 9	P.G.D.
Arthur H. Lines ..	1909—10	—
H. Turnpenny ..	1910—11	—

Address of Secretary—
"Seabourne,"
Bonham Road,
Brixton Hill, S.W.

GUILDHALL SCHOOL OF MUSIC CHAPTER, No. 2,454.

Consecrated 1900.

Held at the Holborn Restaurant, High Holborn, London, W.C., on the fourth Friday in March, June, and October.

Installation in March.

OFFICERS, 1911-12.

Arthur L. Simmons..	M.E.Z.
George F. Smith, P.G.O.	I.P.Z.
Hugo T. Chadfield	H.
G. Kershaw Lang	J.
David Beardwell, P.G.O.	Scribe E.
Dr. W. H. Cummings, P.G.O. ..	Treasurer.
Kalman R. Ronay	P.S.
Alfred Heather, P.G.O. Natal, ..	1st A.S.
Dr. John W. Pare	2nd A.S.
George Coop	Janitor.

Past Principals.	When In Chair.	G.C. Rank.
T. Hastings Miller ..	1900— 1	P.G.Std.B.
Dr. W. H. Cummings	1901— 2	P.G.O.
W. H. Thomas ..	1902— 3	P.G.O.
Thomas R. Busby ..	1903— 4	P.G.O.
Fountain Meen ..	1904— 5	P.G.O.
Charles E. Tinney ..	1905— 6	—
David Beardwell ..	1906— 7	P.G.O.
Walter Morrow ..	1907— 8	—
Albert E. Rowarth ..	1908— 9	—
F. Harold Hankins ..	1909—10	—
George F. Smith P.G.O.	1910—11	—

Address of Scribe E.—
38, Patshull Road,
Camden Road, N.W.

GREEN ROOM LODGE, No. 2957.

Consecrated 1903.

Held at the Imperial Restaurant, 60, Regent Street, London, W., on the first Friday in January, February, April, May, June, November, and December.

Installation in May.

OFFICERS, 1911-12.

J. H. Ryley	W.M.
Hubert Willis..	I.P.M.
Blake Adams	S.W.
E. Vivian Reynolds	J.W.
Harry Nicholls, P.G.Std.B. ..	Treasurer.
Charles Cruikshanks, P.A.G.Std.B.	Secretary.
Frank Vernon..	S.D.
Fred Annerley	J.D.
Douglas Gordon	I.G.
Rev. W. P. Besley	Chaplain.

Green Room Lodge—*Continued.*

W. Lestocq, P.A.G.D.C.	D.C.
Sydney Lawrence	A.D.C.
Arnold Lucy	Ass. Secrty.
J. Cooke Beresford	1st Steward.
A. E. Raynor	2nd Steward.
J. R. Crauford	3rd Steward.
A. E. George	4th Steward.
E. J. Nesbitt	Tyler.

Past Masters.	When W.M.	G.L. Rank.
Harry Nicholls	1903— 4	P.G. Std.B.
J. D. Beveridge	1904— 5	—
Gerald Maxwell.. ..	1905— 6	P.A.G.D.C.
Herbert Leonard ..	1906— 7	—
Akerman May	1907— 8	—
E. H. Bull..	1908— 9	—
Charles Macdona ..	1909—10	—
Hubert Willis	1910—11	—

Address of Secretary—
35, Cautley Avenue,
Clapham Common, S.W.

LYRIC LODGE, No. 3016.

Consecrated 1904.

Held at the Imperial Restaurant, Regent Street, London, W., on the fourth Saturday in February, March, October, and November.

Installation in February.

OFFICERS, 1911-12.

Harry T. Dummett (Harry Crozleigh)	W.M.
Tom Clare	I.P.M.
G. H. E. Goodman	S.W.
Wilson James Lakeman (Wilson James)	J.W.
John A. Stovell, (Edgar Barnes) (P.P.G.D., Surrey)..	Treasurer.
Thos. F. Noakes, P.P.G., Organist, Middlesex	Secretary.
D. Lorne Wallet	S.D.
J. H. Willey	J.D.
A. D. Longinotto	I.G.
George Pragnell	L.R.D.C.
Walter Walters	A.D.C.
Clarence Nobbs	Almoner.
Percy R. Watson	Organist
H. J. Upston (Harry Hudson, Jun.)	Asst. Organist
Albert Chambers, T. Thorpe Bates, C. E. White, T. Wilkinson	Stewards.
J. Bailey	Tyler.

Past Masters.	When W.M.	G.L. Rank.
W. S. Penley	1904— 5	P.G. Treasr.
Joseph Harrison ..	1905— 6	A.G.D.C.
Charles Bertram ..	1906— 7	—
J. A. Stovell	1907— 8	—
George Pragnell ..	1908— 9	—
F. A. Ransom.. ..	1909—10	—
Tom Clare	1910—11	—

Address of Secretary—
Apsley Lodge, Kimberley Road,
Clapham, S.W.

LYRIC CHAPTER, No. 3016.

Consecrated 1910.

Held at Freemasons' Hall, Great Queen Street, London, W.C., on the third Saturday in January, March, and November.

Installation in January.

OFFICERS "ELECT," 1912-13.

John A. Stovell	M.E.Z.
Tom Clare	I.P.Z.
P. A. Ransom	H.

Lyric Chapter—*Continued.*

J. H. Willey	J.
Thos. F. Noakes	Scribe E.
G. H. E. Goodman	Scribe N.
H. J. Barclay	Treasurer
Walter Walters	P.S.
H. T. Dummett	1st A.S.
Alfred Hill	2nd A.S.
Percy Watson	Organist.
Wilson James	Steward.
J. Bailey	Janitor.

Past Principal.	When in Chair.
Tom Clare	1910—11

Address of Scribe E.—
Apsley Lodge, Kimberley Road,
Clapham, S.W.

ORCHESTRAL LODGE, No. 3028.

Consecrated 1904.

Held at the Holborn Restaurant, High Holborn, London, W.C., on the fourth Thursday in March, May, September, and December.

Installation in March.

OFFICERS, 1911-12.

Frank James	W.M.
Edward W. Whitmore	I.P.M.
Robert Gray	S.W.
W. Silvester	J.W.
John Solomon	Treasurer.
Geo. F. Smith	Secretary.
John Ansell	S.D.
H. Van Deermerschen	J.D.
Alfred Ballin	I.G.
Thomas R. Busby	D.C.
Charles Woodhouse	Organist.
H. S. Sterling, Harold Thornton, Ernest Hinchliff, Edgar Wilby	Stewards.
J. H. Whiteman	Tyler.

Past Masters.	When W.M.	G.L. Rank.
Thomas R. Busby	1904—5	P.Dep.G. Organist
Albert E. Rowarth	1905—6	—
W. A. Sutch	1906—7	—
Frank Stewart	1907—8	—
John H. Calcott	1908—9	—
James Breeden	1909—10	—
Edward W. Whitmore	1910—11	—

Address of Secretary—
Seabourne,
Bonham Road,
Brixton Hill, S.W.

ORCHESTRAL CHAPTER, No. 3028.

Consecrated 1906.

Held at the Holborn Restaurant, High Holborn, London, W.C., on the third Friday in April, June, and December.

Installation in April.

OFFICERS, 1911-12.

Hale G. Hambleton	M.E.Z.
Edward Whitmore	I.P.Z.
Robert Gray	H.
Edwin James	J.
George F. Smith	Scribe E.
Frank James	Scribe N.
D. Beardwell	Treasurer.
W. Silvester	P.S.
C. Appleford	1st A.S.
James Breedon	2nd A.S.
Whiteman	Janitor.

Orchestral Chapter—*Continued.*

Past Principals.	When in Chair.	G.C. Rank.
Thomas R. Busby	1906—7	P.G.O.
J. Edward Hambleton	1907—8	—
Albert E. Rowarth	1908—9	—
Frank Stewart	1909—10	—
Edward Whitmore	1910—11	—

Address of Scribe E.—
Seabourne,
Bonham Road,
Brixton Hill.

CHELSEA LODGE, No. 3098.

Consecrated 1905.

Held at the Town Hall, Chelsea, London, S.W. on the third Friday in March, April, May, June, July, August, September, and October.

Installation in May.

OFFICERS, 1911-12.

Walter F. K. Walton	W.M.
Harry Bawn	I.P.M.
George H. Dyball	S.W.
Ernest T. R. Lester	J.W.
Wolfe Simon Lyon	Treasurer.
Charles J. Doughty	Secretary.
Albert E. Nicklin	S.D.
Harry Griff	J.D.
George H. Hill	I.G.
Walter H. Hitch, P.M.	D.C.
Angelo A. Asher	Organist.
W. H. Atlas, Albert Felino, Hal. Chapter, Chas. L. King	Stewards.
J. H. McNaughton	Tyler.

Past Masters.	When W.M.	G.L. Rank.
James W. Mathews	1905—6	P.A.G.D.C.
Albert Le Fre	1906—7	—
Theodore Schreiber	1907—8	—
Henry Coutts	1908—9	—
Walter H. Hitch	1909—10	—
Harry Bawn	1910—11	—

Address of Secretary—
14, Rostrevor Road,
Fulham, S.W.

CHELSEA CHAPTER, No. 3098.

Consecrated 1907.

Held at Freemasons' Hall, Great Queen Street, London, W.C., on the fourth Friday in March, June, September, and November.

Installation in June.

OFFICERS, 1911-12.

Walter H. Hitch	M.E.Z.
Herbert Chenery	I.P.Z.
Harry Bawn	H.
W. H. Roberts (Atlas)	J.
Charles J. Doughty	Scribe E.
Monte Bayly	Scribe N.
Wolfe Simon Lyon	Treasurer.
George H. Dyball	P.S.
John T. W. Grant	1st A.S.
A. W. Hanwell	2nd A.S.
A. T. Chamberlain	D.C.
Francis Horner and W. G. Moren	Stewards.
Erne Warsaw	Organist.
John Gilbert	Janitor.

Chelsea Chapter—*Continued.*

Past Principals.	When in Chair.	G.C. Rank.
James W. Mathews ..	1907— 8	P.A.G.D.C.
Albert Le Fre	1908— 9	—
Herbert Chenery ..	1909—10	—
Henry Coutts (died Nov. 21st, 1910) ..	1910—11	—

Address of Scribe E.—
14, Rostrevor Road,
Fulham, S.W.

BOHEMIAN LODGE, No. 3294.

Consecrated 1908.

Held at Masonic Hall, Oliver Street, Birkenhead, on the fourth Friday in January, February, March, April, May, September, October, and November.

Installation in May.

OFFICERS, 1911-12.

Henry Mathison	W.M.
W. S. Tafner, P.P.G.S.	I.P.M.
Dr. H. Keays Bentley, P.P.G.S. ..	S.W.
Will Jones	J.W.
W. J. Kerr, P.P.G. Treas. ..	Treasurer.
Joseph Clarke, W.M. 3261, P.P.G.W.	Secretary.
R. E. Goffin	S.D.
George Mathison, W.M. 2294 ..	J.D.
Ernest Wighton	Asst. Sectry.
A. T. Wright	I.G.
A. J. Shelley-Thompson, P.P.G.W.	D.C.
J. Taylor-Davies, P.P.G.S.W. ..	A.D.C.
R. B. Mathison, P.M. 2294 ..	Almoner.
J. F. Swift, P.P.G.O.	Organist.
E. H. Godsland, W. S. Strafford, Arthur Russell, W. W. Hook, Frank Weston, James Moie, F. A. Parker, George Prince, J. F. Wood, A. N. McLeod ..	Stewards.
J. Scott, P.P.G.S.W.	Tyler.

Past Masters.	When W.M.	G.L. Rank.
A. J. Shelley-Thompson	1908— 9	P.P.G.W., Cheshire.
H. R. Romer	1909—10	P.P.G.D., Cheshire.
W. S. Tafner	1910—11	P.P.G.S.

Address of Secretary—
34, Fearnley Road,
Birkenhead.

PROSCENIUM LODGE, No. 3,435.

Consecrated 1910.

Held at the Town Hall, King's Road, Chelsea, S.W., on the first Tuesday in March, April, May, June, July, August, September, and October.

Installation in March.

OFFICERS, 1911-12.

W. H. Roberts (Atlas)	W.M.
Albert Le Fre..	I.P.M.
Charles J. Doughty	S.W.
Frank Hardie..	J.W.
Wolfe Simon Lyon	Treasurer.
George A. Keen	Secretary.
Monte Bayly	S.D.
Andie Caine	J.D.
John T. W. Grant	I.G.
Harry Bawn	D.C.
Erne Warsaw	Organist.
B. J. Whiteley, Gilbert Girard, Harry Bancroft, Stanley Pulmer	Stewards.
J. H. McNaughton	Tyler.

Past Master.	When W.M.
Albert Le Fre..	1910—11

Address of Secretary—
14, Rostrevor Road,
Fulham, S.W.

DRAMATIC MARK LODGE, No. 487.

Consecrated 1895.

Held at Mark Masons' Hall, Great Queen Street, London, W.C., on the second Thursday in February, fourth Thursday in March, and the second Thursday in October, November, and December.

Installation in December.

OFFICERS, 1911-12.

Chris Hilton	W.M.
Dr. W. Hotten George	I.P.M.
J. H. Ryley	S.W.
Alfred Ellis	J.W.
James Powell	M.O.
Ludwig Simon	S.O.
Tom Clare	J.O.
Rev. C. E. L. Wright	Chaplain.
Charles Cruikshanks	Treasurer.
Clarence Sounes	Reg. of M.
Will Sparks	Secretary.
W. E. Holloway..	S.D.
Douglas Gordon	J.D.
W. H. Roberts	D.C.
Major Beeching	I.G.
A. H. Hunt and F. Callingham ..	Stewards.
F. Banchini	Tyler.

Past Masters.		G.L. Rank.
Harry Nicholls ..	1895— 6	P.G.Std.B.
Rev. C. E. L. Wright	1896— 7	P.G.C.
Charles Cruikshanks	1897— 8	—
W. A. Tinney	1898— 9	—
Harry Nicholls ..	1899—1900	P.G.Std.B.
H. G. Danby	1900— 1	—
W. J. Holloway ..	1901— 2	—
Herbert Leonard ..	1902— 3	—
Thomas Fraser ..	1903— 4	P.G., Treasr.
E. H. Paterson ..	1904— 5	—
The Rt. Hon. the Lord Athlumney	1905— 6	P.G.W.
A. G. Duck (D.M.)		—
Clarence T. Coggin ..	1906— 7	—
J. E. Hambleton ..	1907— 8	—
G. A. Keen	1908— 9	—
W. J. Keen	1909—10	—
W. Hotten George ..	1910—11	—

Address of Secretary—
32, Walbrook, E.C.

DRAMATIC LODGE NO. 487 OF ROYAL ARK MARINERS.

Consecrated 1901.

Held at the Mark Masons' Hall, Great Queen Street, London, on the second Thursday in the months of November and December in every year, and at such other periods as the W.C.N. for the time being shall appoint.

Installation in December.

Dr. W. Hotten George ..	Commander, N. Elect
Chris Hilton	Treasurer *pro tem.*
Charles Cruikshanks, P.C.N.	Scribe *pro tem.*
F. Banchini..	Warder *pro tem.*

Past Commanders.	When in Chair.
Charles Cruikshanks	1901— 2
Harry Nicholls	1902— 3
Rev. C. E. L. Wright	1903— 4
Herbert Leonard	1904— 5
Thomas Fraser	1905— 6
,, ...	1906— 7
A. M. Scarff	1907— 8

Address of Scribe *pro tem.*—
35, Cautley Avenue,
Clapham Common, S.W

THEATRICAL ORGANISATIONS.

THE ACTORS' ASSOCIATION.

(INCORPORATED UNDER THE COMPANIES ACTS, 1862 TO 1900.)

THE Actors' Association during this year has made little progress, except, perhaps, so far as its membership is concerned, which has been slowly but regularly increasing. The Standard Contract which the Council drew up and issued in 1910 has been kept before the managers, and its claims have been duly pressed, but the Association has met with little success in bringing managers to agree with it in this matter. After all, the contract is a reasonable one, and it is to be hoped that its ultimate adoption is simply a matter of time. The contract was set out in full in last year's issue of THE STAGE YEAR BOOK. It is only necessary here to state that among its principal provisions are a standard week of six performances, with payment for matinées and payment for rehearsals.

During the year the Association made representations to the London County Council on the advisability of granting double licenses to theatres and music halls as came within their jurisdiction, and otherwise declared itself in favour of free trade in amusements by urging that the recommendations of the Joint Committee should be given legislative force. It was accorded representation at the Coronation in the person of its President, Sir Herbert Tree, who again took the chair at the annual dinner of the Association, held on December 3. The Association was successful in obtaining an alteration in a clause in contracts being issued by a management in London. In addition, it bestirred itself in legal proceedings on behalf of its members, the most important of which was the prosecution of a music hall for presenting stage plays in a music hall. The principle on which the Council of the Association acted was that in cases where members of the Association suffered through broken contracts and were unable to take the matter through the ordinary legal channels with any prospect of success, on account of the illegality of contract being pleaded, the Council would prosecute the music hall and the sketch management concerned for a breach of the Theatres Act, 1843. In the case referred to a conviction against the music hall was secured with £15 15s. to the Association, which, presumably, satisfied the original claim of the member on whose behalf the action was taken. In any case, the proceedings against the sketch management were withdrawn.

The President of the Actors' Association is Sir Herbert Tree; the Vice-Presidents are Sir George Alexander, Mr. Martin Harvey, Mr. H. B. Irving, and Mr. F. R. Benson.

The Council are as follows:—Mr. Fred Annerley, Mr. F. J. Arlton, Mr. Arthur Baxendell, Mr. Cyril Cattley, Miss Rose Cazalet, Miss Beatrice Chester, Mr. C. Hayden Coffin, Mr. Cecil A. Collins, Mr. C. F. Collings, Mr. Arthur Dennis, Mr. Clarence Derwent, Mr. Rd. A. Greene, Mr. Frederick James, Miss Marion F. Lind, Mr. Henry Le Grand, Mr. Murri Moncreiff, Mr. Fred Morland, Mr. John Mortimer, Mr. Henry Pettitt, Mr. Langford Reed, Miss Lucy Sibley, Miss Vita Spencer, Mr. Chris Walker, Mr. J. Fisher White, and Mr. Jackson Wilcox.

Secretary, Mr. Duncan Young; address, 32, Regent Street, Piccadilly Circus, W. Telephone, Gerrard 1753.

THE THEATRICAL MANAGERS' ASSOCIATION.

The Theatrical Managers' Association has 103 members, who represent about 250 theatres.

President: Sir Herbert Beerbohm Tree.

Vice-Presidents { Mr. J. B. Mulholland. Mr. Edward Terry. Mr. J. F. Elliston.

The Council, which is elected annually, is divided into four sections, as follows (1911):—

COUNCIL.

LONDON.

Mr. Arthur Bourchier.	Sir Herbert Tree.
Mr. Seymour Hicks.	Mr. Edward Terry.
Mr. H. B. Irving.	Mr. Fred Terry.
Mr. Cyril Maude.	

SUBURBAN.

Mr. Robert Arthur.	Mr. J. B. Mulholland.
Mr. H. G. Dudley Bennett.	Mr. Fredk. Melville.
Mr. Fred Fredericks.	Mr. Ernest Stevens.

PROVINCIAL.

Mr. T. H. Birch.	Mr. Charles Elphinstone.
Mr. Milton Bode.	Mr. John Hart.
Mr. J. W. Boughton.	Mr. W. W. Kelly.
Mr. J. M. Chute.	Mr. Egbert Lewis.
Mr. Sidney Cooper.	Mr. W. B. Redfern.
Mr. Otto Culling.	Mr. R. Redford.
Mr. E. J. Domville.	Mr. H. W. Rowland.
Mr. E. Dottridge.	Mr. F. W. Wyndham.
Mr. J. F. Elliston.	Mr. Fred W. Warden.

TOURING.

Mr. Walter Melville.	Mr. M. V. Leveaux.
Mr. Tom Craven.	Mr. T. C. Wray.

The annual general meeting takes place the last Tuesday in January.

During the year 1911, several prosecutions for presenting stage plays in music-halls were undertaken in London by the Association. The Compromise Agreement signed by the Theatrical Managers' Association and most of the prominent music-hall managers had been found to work unsatisfactorily. It was constantly and consistently ignored by certain music-hall managers, who when they wanted to produce adapted stage plays which did not comply with the fifteen years' limit, or stage plays which took more than half an hour to perform, or otherwise broke the terms of the Agreement, did so, and in many cases suffered prosecution and resultant fines. The Agreement gave the music-hall manager no protection against prosecution by the common informer. An instance of this was forthcoming in a prosecution of the Palladium, during the past year, by Mr. Frank Curzon, a prosecution with which the theatrical managers as a body were not concerned, and from which they dissociated themselves. In addition, dissatisfaction was being shown among authors at the terms of the Agreement which affected their interest—namely, those under which plays which had been produced in the West End were not to be played, or adapted to be played, in the music-halls until after a lapse of fifteen years. Authors quite reasonably wanted a free hand to deal with their own property. The prevention of Henry Arthur Jones's play "Dolly Reforming Herself" produced at the Haymarket in 1908, in a reduced version at the Hippodrome probably accentuated this feeling. The question as to whether these terms in the Compromise Agreement affecting the author should be modified was left for consideration among the various managerial bodies concerned and one at least of these came to the conclusion that the restricting term should be done away with altogether. However, at their Summer general meeting in June, the Theatrical Managers' Association, no doubt recognising the futility of an Agreement which was being broken daily by its signatories, decided to cancel it. Formal notice of the cancellation was not given to the music-hall managers until the first week in September. This action on the part of the theatrical managers no doubt was influential in bringing about the applications for the double licenses which were made to the London County Council at the November Sessions. The Council granted the applications with the single restriction attached in the cases of those halls in which the sale of intoxicants previously had not been allowed, that the excise license, which the stage plays license carries, should not be applied for.

Secretary: Mr. Herbert Blackmore, 11, Garrick Street, London, W.C.

THE SOCIETY OF WEST END THEATRE MANAGERS.

The Society of West End Theatre Managers consists of twenty-two members, including two hon. members, Sir Squire Bancroft and Sir John Hare.

President, Sir George Alexander; Vice-Presidents, Sir Charles Wyndham, Sir Herbert Tree, and Mr. George Edwardes; Members, Sir George Alexander, Sir Squire Bancroft, Mr. Arthur Bourchier, Mr. Arthur Chudleigh, Mr. Arthur Collins, Mr. Robert Courtneidge, Mr. Frank Curzon, Mr. Tom B. Davis, Mr. George Edwardes, Mr. Charles Frohman, Mr. P. M. Faraday, Mr. J. M. Gatti, Mr. William Greet, Sir John Hare, Mr. Frederick Harrison, Mr. Gerald du Maurier, Mr. Edward Terry, Sir Herbert Tree, Mr. Herbert Trench, Mr. J. E. Vedrenne, Mr. Lewis Waller, and Sir Charles Wyndham.

Meetings are held on the first Wednesday of each month. The Committee meet when required.

The theatres controlled by the members are :—Adelphi, Apollo, Comedy, Criterion, Daly's, Drury Lane, Duke of York's, Gaiety, Garrick, Globe, Haymarket, His Majesty's, Lyric, New, Prince of Wales's, Royalty, St. James's, Shaftesbury, Terry's, Vaudeville, and Wyndham's.

During 1911, in March, the Society made an appearance through Counsel before a House of Commons' Committee in connection with the greater powers sought by the London County Council, in their General Powers Bill over advertisements, signs, and projections generally. Eventually this part of the Bill did not go forward. The Committee did not think that the powers asked for should be given to the L.C.C. The Society also during the year passed a resolution deprecating the giving of facilities to managers of picture houses enabling them to make kinematograph records of plays. In this attitude they had the pledged support of the Touring Managers' Association.

Managing Director and Secretary, Mr. J. E. Vedrenne, 74, Dean Street, Shaftesbury Avenue, W. Telephone: Gerrard 93.

THE THEATRES ALLIANCE.

This Association was formed in the year 1894, under the name of the Suburban Managers' Association. The membership was originally limited to suburban managers, but, it being found desirable to extend the sphere of usefulness of the Association, the scope was enlarged by making eligible for membership all proprietors, lessees, licensees, directors, and responsible managers of theatres receiving touring companies. The name was changed to the present one in 1908.

The objects of the Association are, *inter alia*, the discussion and settlement by arbitration or otherwise of matters of common interest to theatrical managers or proprietors; the affording to members a central means for inter-communication and encouragement, by meetings or otherwise, of the direct exchange of opinions and ideas regarding theatres; the taking when necessary of concerted action and the institution or defence of proceedings legal or otherwise.

The officers of the Alliance are :—President, Mr. Clarence Sounes; Vice-President, Mr. J. L. S. Moss; Hon. Treasurer, Mr. H. G. Dudley Bennett; Hon. Auditors, Mr. Peter Davey and Mr. J. L. S. Moss; Hon. Secretary, Mr. J. Moverley Sharp, Criterion Chambers, Jermyn Street, S.W.

The members meet every month at Criterion Chambers, Jermyn Street, S.W., on the second Tuesday in the month to discuss and deal with any matters of general or particular interest that may arise.

In 1905 a fund was established to enable the society to assist its members by taking up cases of interest and moment to the general body, either on a defensive or offensive basis, which fund is contributed to by members on an agreed scale. The Alliance is in touch with and works in harmony with the other theatrical associations.

The Alliance instituted the standard form of contract between resident and touring managers now accepted by the other associations. Reduced and inclusive insurance rates are obtainable for members.

During the year 1910 the Alliance elected a sub-Committee to consider the Report of the Joint Committee of the House of Lords and the House of Commons on Stage Plays (Censorship) and Licensing. The sub-Committee in their Report, which was approved in general meeting, took exception to the clause which states

that if a theatre license has been endorsed three times within five years it should be liable to forfeiture by the Court, arguing that the temporary lessee, touring manager, or whoever might be the delinquent through whose fault the license might be endorsed should be punished, and not the owners, mortgagees, or shareholders. They also agreed with the principle of the single license, and with the recommendations as to the optional licensing of stage plays, but suggested that the licenses should be issued to the authors instead of to the managers where the plays were produced. Seeing that the Alliance expressed approval of the principle of the single license in 1910, it is rather curious to find that it offered opposition to what is practically the same thing, the issuing of both stage plays licenses and music and dancing licenses to those music halls which applied for them at the London County Council's licensing sessions during the past year. The Alliance opposed the granting of the dual licenses to the Hammersmith Palace, the Shepherd's Bush Empire, the New Kilburn Empire, the Greenwich Hippodrome, the Lewisham Hippodrome, the Balham Hippodrome, the Woolwich Hippodrome, etc., but offered no opposition to the application of its Hon. Treasurer, Mr. H. G. Dudley Bennett, for similar facilities in regard to the Shakespeare, Clapham. The Alliance in its opposition stated "That the Joint Select Committee of the House of Lords and the House of Commons, in their report issued in November, 1909, expressly reported that the legislation of the performance of sketches in places licensed for music and dancing would be unjust to the proprietors of theatres." This was entirely a wrong conception of the spirit of the Committee's Report, and was rather a misleading statement. What the Committee actually did report was that it would be unjust to legalise performances of sketches in places licensed for music and dancing under restrictions approximating more or less closely to those proposed by the Select Committee of 1892—*i.e.*, limiting the duration of sketches to forty minutes, and the number of performers to six, with an interval of at least thirty minutes between any two such sketches. On the other hand, the Committee of 1909 recommended "a single license for both classes of houses, giving them freedom to produce whatever entertainment may best conform to the tastes of the public which they serve." The applicants at the November sessions did not ask for a license to play restricted sketches. They asked for a music and dancing license and a full stage plays license, under which they could play any entertainment they desired to put before the public—actually what Mr. Dudley Bennett was unopposedly asking for and obtained for himself. The Alliance failed in its opposition, and the applicants were granted the double licenses.

The Alliance during the year turned a sympathetic attention to the question of payment for rehearsals. At a meeting in April a suggested scheme for payment for rehearsals outlined by Mr. Moverley Sharp was considered. Mr. Sharp's scheme was that payment should be made in the form of a proportion of the salary, which should be returned or be deducted from salaries after the play had run for a certain number of weeks. Thus, an actor engaged at £3 a week would draw £1 a week during rehearsals, and when the play had run for, say, four weeks, or whatever period might be agreed upon, would pay back the money at £1 per week. This was practically on the lines of the scheme proposed by Sir George Alexander some time previously. The Alliance passed the following resolution :—

> The Alliance should support and assist any movement that might be advocated with a view to safeguarding the interests of artists upon reasonable lines, and protecting them from bogus management or undue hardship.

The terms of the resolution are sufficiently broad practically to cover the work which the Actors' Association, when it was started twenty years ago, was pledged to prosecute, and this sympathetic attitude to the actor on the part of the Alliance is much to be commended and encouraged. The Actors' Association responded to it by sending on to the Alliance a copy of the Association's Standard Contract for consideration. The matter, we understand, has not progressed much beyond this.

TOURING MANAGERS' ASSOCIATION, LIMITED.

The Touring Managers' Association, Limited, was formed in March, 1900, by a number of leading touring managers, to advance and protect the interests of touring managers, and by the promotion of a system of arbitration to endeavour to avoid litigation between managers and artists.

The Association has one hundred and twenty members. The Committee, which is elected annually, consists of twenty-seven members. The present Committee is as follows:—President, Mr. Wentworth Croke; Chairman, Mr. M. V. Leveaux; Vice-President, Mr. E. Graham Falcon; Honorary Treasurer, Mr. J. Bannister Howard; Honorary Solicitor, Mr. W. Muskerry Tilson, 26, Southampton Street, W.C.; Mr. Cecil Barth, Mr. Arthur Bertram, Mr. William Greet, Mr. W. H. Hallatt, Mr. William Holles, Mr. Percy Hutchison, Mr. W. W. Kelly, Mr. G. B. Lambert, Mr. H. A. Langlois, Mr. Lauderdale Maitland, Mr. F. Leslie Moreton, Mr. Ernest E. Norris, Mr. Alfred Paumier, Mr. G. Brydon-Phillips, Mr. G. M. Polini, Mr. Herbert Ralland, Mr. Edward Terry, Mr. Brandon Thomas, Sir Herbert Beerbohm Tree, Mr. John Tully, Mr. Frank Weathersby, Mr. Eugene Bertram, Mr. J. A. Campbell, Mr. Walter Maxwell, Mr. Robert Macdonald, Mr. Leslie Owen, and Mr. G. Carlton Wallace. Secretary, Mr. M. Martin.

Address, 5, Wardour Street, W.

Many disputes between actors and managers have been settled by arbitration by the Touring Managers' Association during the year, acting in conjunction with the Actors' Association. It is very pleasing to note that the principle of arbitration, in preference to taking the matters to the Courts of Law, is obtaining growing recognition between actors and managers. Hundreds of pounds which would have disappeared in costs have been saved, and the ill-feeling which cases taken into court very often leave behind between the parties has been avoided. In addition, arbitration between the parties by a board thoroughly acquainted with theatrical conditions and customs, and inclined more to consider equity than the strict legal reading of clauses in contracts, should in many cases bring about results much more satisfactory to the complaining parties. In the cases referred to £1 1s. in each case and 10 per cent. on the amount awarded (if any) represented the costs, and these sums were distributed among the theatrical charities. This cheap and efficient manner of settling differences should commend itself readily to actor and manager. Incidentally it suggests a strong reason why actors should join the Actors' Association and touring managers the Touring Managers' Association. The Association also concerned itself in cases where managers had obtained dates by misrepresenting figures and percentages; where touring managers having supplied the full amount of printing asked for by resident managers found that a number of sheets had not been put out, but had been destroyed; where a touring manager's poster had been censured by the Billposters' Association; and of disputes with railway companies, etc.

TRAVELLING THEATRE MANAGERS' ASSOCIATION.

An association formed four or five years ago among managers and proprietors of portable theatres. One of the principal matters to which the association turned its early attention was (working hand-in-hand with the Copyright Play Protection Association) that of preventing the pirating of plays in portable theatres. By purchasing the portable rights of plays and letting them out to their members the association has been able to put a certain amount of check on piracy and to bring the price of copyright plays well within the limited reach of its members. It is not a large body, and possibly handicapped by a lack of funds—at the last annual general meeting in May it had but £194 12s. 8d.—it has not sought much in the way of reform amongst portable theatres beyond that already mentioned in the way of piracy prevention, and even in this direction the association can do but little, as many portable managers are not members, and its authority, of course, does not extend beyond its membership. The officers for the current year are:—Mr. A. E. Drinkwater, chairman; Mr. Ebley, vice-chairman; Messrs. J. Johnson, E. Ebley, and W. Haggar, advisory committee; and Mr. H. Rich, secretary.

ACTORS' BENEVOLENT FUND.

The object of the Actors' Benevolent Fund, which was established in 1882, is to help, by allowances, gifts, and loans, old or distressed actors and actresses, managers, stage managers, and acting-managers, and their wives and orphans.

The President is Sir Charles Wyndham. The Vice-Presidents are Sir Herbert Beerbohm Tree, Sir George Alexander, and Mrs. D'Oyly Carte. Mr. Harry Nicholls is Hon. Treasurer, and Sir Charles Wyndham, Mr. Edward Terry, and Sir Herbert Beerbohm Tree are the Hon. Trustees.

The members of the Executive Committee are as follows :—

Mr. Morris Abrahams.	Mr. J. Bannister Howard.	Mr. Sydney Paxton.
Mr. J. D. Beveridge.	Mr. S. Major Jones.	Mr. Lionel Rignold.
Mr. E. H. Bull.	Mr. Cecil King.	Mr. Algernon Syms.
Mr. Robert Courtneidge.	Mr. Cyril Maude.	Mr. A. B. Tapping.
Mr. Charles Cruikshanks.	Mr. Akerman May.	Mr. Edward Terry.
Mr. A. E. George.	Mr. M. R. Morand.	Mr. Arthur Williams.
Mr. A. Holmes Gore.	Mr. Harry Nicholls.	

Actors' Saturday, held for the benefit of the Fund, is held on the last Saturday in January. The Secretary of the Fund is Mr. C. I. Coltson, and the offices are at 8, Adam Street, Strand.

The annual dinner was held on December 10, 1911, at the Hotel Metropole, with Mr. F. E. Smith, K.C., M.P., in the chair. The subscription list amounted to £1,200.

The annual general meeting was held at His Majesty's on February 7, with Sir Herbert Tree in the chair. The accounts showed receipts of £5,240, including £1,385 from subscriptions and donations, £1,156 15s. 2d. from the Covent Garden Fund, £1,055 16s. 6d. from the dinner in 1910, and £927 5s. 2d. from investments; while the expenditure had been £5,012 8s. 2d., including £3,227 4s. 6d. grants and allowances and £990 15s. loans. During 1911 the Fund benefited to the extent of £668 13s. 4d. from the profits on the Command performance of "Money" at Drury Lane. The Benevolent Fund, in addition to distributing money for charitable purposes in the ordinary way, has on its books many old actors and actresses to whom pensions are granted in the form of stated sums per week. It also undertakes whenever possible the burial of a member of the theatrical profession in cases where otherwise the expense would be borne by the parish in which the person died.

THE ACTORS' ORPHANAGE FUND.

This Fund, founded in 1896 by Mrs. C. L. Carson, has for patrons the King and Queen and the Princess Royal. Mr. Cyril Maude is the President, having been elected to that position on the death of the late Sir Henry Irving, the Fund's first President. Vice-Presidents are Miss Carlotta Addison, Lady Bancroft, Mrs. C. L. Carson, Miss Winifred Emery, Miss Ellen Terry, Lady Tree, Sir George Alexander, Mr. Edward Terry, and Sir Herbert Beerbohm Tree. Trustees are Mr. Arthur Bourchier, Mr. Charles Cruikshanks, and Mr. Harry Nicholls. Hon. Treasurer, Mr. C. Aubrey Smith, and Hon. Secretary, Mr. A. J. Austin. The offices of the Fund are at The Stage Offices, 16, York Street, Covent Garden, London, W.C.

Executive Committee.—Miss Lena Ashwell, Miss Ada Blanche, Mr. Arthur Bourchier, Miss Lilian Braithwaite, Rev. Arthur Brinckman, Miss Phyllis Broughton, Miss Alexandra Carlisle, Mr. Charles Cruikshanks, Miss Sydney Fairbrother, Miss Vane Featherston, Miss Helen Ferrers, Mr. D. Lyn Harding, Miss Constance Hyem, Mrs. Mangles, Mr. Harry Nicholls, Miss Cicely Richards, Mr. Fred Terry, Miss Hilda Trevelyan, Mr. Sydney Valentine, Miss Irene Vanbrugh, Miss May Warley, Mr. J. Fisher-White, and Mrs. Fred Wright.

The aim of the Fund is to board, clothe, and educate destitute children of actors and actresses, and to fit them for useful positions in after life.

Definition of Destitute Children.—By destitute children is meant—

(*a*) A fatherless and motherless child.

(*b*) A child, of whom one parent is dead, or incapacitated; the other living, but unable to support it.

(*c*) A child whose father is permanently and entirely unable, by reason of mental or physical affliction, to contribute to the support of the child, the mother living but unable to support it.

The Orphanage Homes are at 32 and 34, Morland Road, East Croydon.

At the end of 1911 the Fund was supporting forty-five children, twelve of whom were admitted during 1911.

ACTORS' DAY.

The initiation of Actors' Day took place on Thursday, October 18, 1906.

The annual collection falls on the third Thursday in October in each year.

Conditions.—All who contribute one night's salary, or fees, once a year are on the register. Actors, actresses, authors, managers, whether actor-manager, theatre

manager, touring manager, business or acting-manager, or stage manager, are eligible. The Fund helps no one who is not on the register. All not playing on Actors' Day, but who have, in previous years, when playing, contributed their night's salary, will remain on the register, provided they notify the Committee of the fact. Those on the register may apply for benefit. The Committee may authorise grants or loans to contributors, in case of sickness or urgent need.

Trustees: Sir Squire Bancroft and Mr. George R. Sims.

The Advisory Board stands as follows :—

Chairman, Mr. Henry Ainley. Deputy Chairman, Mr. Sydney Valentine.

Mr. Blake Adams,	Mr. Kenneth Douglas,	Mr. H. A. Saintsbury,
Mr. George Alexander,	Mr. J. Forbes-Robertson,	Mr. E. Lyall Swete,
Mr. Cecil Barth,	Mr. C. T. H. Helmsley,	Mr. Brandon Thomas,
Mr. C. Hayden Coffin,	Mr. Laurence Irving,	Sir Herbert Tree,
Mr. Burton Cooke,	Mr. Walter Maxwell,	Miss Beatrice Wilson.
Mr. Alfred Denville,	Mr. W. H. Rotheram,	

Hon. Secretary, Mr. A. E. Drinkwater, Dudley House, 37, Southampton Street, London, W.C.

ROYAL GENERAL THEATRICAL FUND.

The Royal General Theatrical Fund, which has the King, the Queen, and Queen Alexandra as its patrons, was instituted January 22, 1839, and incorporated by Royal Charter January 29, 1853. It is for the purpose of granting permanent annuities to actors and actresses, singers, dancers, acting managers, stage managers, treasurers, chorus singers, scenic artists, and prompters. Any member who has regularly contributed to its funds for the term of seven years, at any time afterwards, on becoming incapacitated by accident or infirmity from exercising his or her duties, has a claim on the Fund as if he or she had attained the age of sixty years.

On the death of any member the sum of ten pounds, if applied for, is allowed and paid out of the funds for funeral expenses, arrears of subscription, if any, being first deducted if the Directors think fit.

Trustees, Mr. Alfred de Rothschild, C.V.O., Sir Squire Bancroft, Sir George Alexander; President, Sir George Alexander; Hon. Treasurer and Chairman, Mr. Edward Terry, J.P.; Directors, Mr. Lewis Casson, Mr. Henry Cooper Cliffe, Mr. Charles K. Cooper, Mr. Tom Craven, Mr. Arthur Curtis, Mr. Alfred H. Elliott, Mr. Henry Evill, Mr. Douglas Gordon, Mr. Edmund Gwenn, Mr. Herbert B. Hays, Mr. H. B. Irving, Mr. Herbert Lyndon, Mr. M. R. Morand, Mr. Lionel Rignold, Mr. Charles Rock, Mr. Bassett Roe, Mr. F. Percival Stevens, and Mr. Hubert Willis; Secretary, Mr. Charles Cruikshanks, Savoy House, 115-116, Strand, W.C. Office hours, Tuesdays and Fridays, 11 to 4.

THEATRICAL LADIES' GUILD.

Founder, Mrs. C. L. Carson; President, Miss Fanny Brough; Vice-Presidents, Mrs. Edward Compton, Miss Carlotta Addison, Miss Compton, and Miss May Whitty; Members of the Executive Committee, Miss Lena Ashwell, Lady Burnand, Mrs. Alfred Bishop, Miss Phyllis Broughton, Miss Lillian Braithwaite, Miss Ada Blanche, Mrs. John Douglass, Miss Vane Featherston, Miss Helen Ferrers, Mrs. A. E. George, Mrs. Synge Hutchinson, Mrs. Ernest Hendrie, Miss Sophie Harriss, Miss Clara Jecks, Miss Lindsay Jardine, Miss Eva Moore, Miss Wynne Matthison, Miss Alma Murray, Mrs. Raleigh, Miss Cicely Richards, Miss Louise Stopford, Miss Irene Vanbrugh, Mrs. Fred Wright, Miss Frances Wetherall, and Miss May Warley.

Every member to pay not less than 1s. per year, and to contribute 1s. or more towards buying material. The Guild helps mothers (members of the theatrical profession) during the period of their maternity by a complete outfit for mother and child, in special cases doctors' fees being paid. The Guild also provides second-hand clothing for stage purposes and for private wear to the poorer members of the profession. Ladies not connected with the theatrical profession can be elected as honorary members on payment of a donation not less than 2s. 6d.

They can then attend the weekly Bee meetings, the annual general meeting, and all social functions in connection with the Guild; but they have no voting powers.

The annual general meeting was held at the St. James's on December 19, Miss Eva Moore occupied the chair, and the Badges to the successful Bee workers were presented by Lady Alexander.

The Guild is allied to the Needle and Thimble Guild, Edinburgh, and the Stage Needlework Guild, which annually contribute clothing and sums of money.

Bee meetings every Friday, 3 p.m. to 5 p.m.

Secretary, Miss Hammond. Offices: 3, Bayley Street, Bloomsbury, London, W.C.

ACTORS' CHURCH UNION.

The object of the Actors' Church Union is to endeavour to make special provision to meet the spiritual needs of those members of the Church who are engaged in the dramatic profession.

The chaplains (nominated by the President with the approval of the Bishop of the Diocese) endeavour to render any service in their power to the theatrical members of the Union, and are glad to be notified of any case of illness or other emergency which may need their help.

The Actors' Church Union is in no sense a mission to the stage. It does not regard actors and actresses as in any way different from other people, nor as needing any "special treatment." It looks upon them simply as members of the Church who, on account of the constant travelling which their profession involves, are deprived of many of those spiritual advantages which are enjoyed by other Churchmen whose mode of life permits them to have a fixed place of residence and to attend some particular church.

In London the Union in many instances, through its chaplains, has been able to co-operate with the Theatrical Ladies' Guild and the Music Hall Ladies' Guild in looking after cases of distress.

One special feature of the work of the A.C.U. is the lodging-house register, containing addresses in the various towns recommended by the local chaplains. The register is published in the A.C.U. Directory, and is issued to all members.

The Union also attempts to organise something in the way of entertainment and friendly social intercourse to alleviate the monotony of life on tour.

Any member of the dramatic profession may become a member of the A.C.U. on payment of an annual subscription of one shilling, which is required to defray the printing and postage expenses connected with the Union.

President, the Right Rev. the Lord Bishop of Winchester; Vice-Presidents, Right Rev. the Lord Bishop of London, Right Rev. the Lord Bishop of Oxford, Right Rev. the Lord Bishop of Ripon, Right Rev. the Lord Bishop of Glasgow, Right Rev. the Lord Bishop of Argyll and the Isles, Right Rev. the Lord Bishop of Southampton, Right Rev. the Lord Bishop of Burnley, Right Rev. the Lord Bishop of Hull, Rev. Prebendary Pennefather, Sir Charles Wyndham, Sir Herbert Tree, Mr. Robert Arthur, Mr. Edward Compton, Mr. Ben Greet, Mr. Martin Harvey, Mr. H. B. Irving, Mr. Charles Manners, Mr. Cyril Maude, Mr. Edward Terry; Committee, Rev. W. Alington, Rev. J. Stephen Barrass, Rev. Wm. Cree, Rev. H. F. Davidson, Rev. Wynn Healey, Rev. Thomas Varney, Mrs. H. R. Gamble, Mrs. Donald Hole, Miss C. Chambers, Miss Emily Clarke, Mr. A. Munro Miller, Miss Lilian Baylis, Miss Lilian Braithwaite, Miss Phyllis Broughton, Mr Charles Coborn, Mrs. Carson, Mrs. Edward Compton, Miss Winifred Emery, Miss Harriet Greet, Mr. Chas. Hallard, Mr. Fewlass Llewellyn, Miss Eva Moore, Mr. Chris. Walker, Mr. Duncan Young; Organising Secretary, Rev. Donald Hole, 14, Milton Road, Highgate, N.; Hon. Treasurer, Mr. G. Munro Miller, Barton St. Mary, East Grinstead, Sussex; Hon. Lady Correspondent and Visitor, Miss Clarke, 52, Eardley Crescent, Earl's Court, S.W.

ACTRESSES' FRANCHISE LEAGUE.

This League was founded by Mrs. Forbes Robertson, Miss Winifred Mayo, Miss Sime Seruya, and Miss Adeline Bourne. The League now numbers about 600 members. On October 27, 1911, the League held a most successful benefit matinée in aid of the funds at the Lyceum.

Mrs. Forbes Robertson is the President of the League, and the Vice-Presidents

are Mme. Marie Brema, Miss Lilian Braithwaite, Mrs. Langtry, Miss Decima Moore, Miss Eva Moore, Miss Lillah McCarthy, Mrs. Frederick Mouillot, Miss Elizabeth Robins, Mrs. Madeline Lucette Ryley, Miss Beatrice Forbes Robertson, Miss Julie Opp, Miss Irene Vanbrugh, Miss Violet Vanbrugh, Mrs E. S. Willard, and Mrs. Theodore Wright. The Executive Committee are—Miss Bensusan, Mrs. Saba Raleigh, Mrs. Veasey, Miss Sydney Keith, Miss Winifred Mayo, Mrs. Arncliffe Sennett, Miss Jess Dorynne, Miss Decima Moore, Miss Eva Moore, Mrs. Madeline Lucette Ryley, Miss Hilda Wauton, and Miss May Whitty (Mrs. Ben Webster). Among the members are Miss Ellen Terry, Miss Fanny Brough, and Miss Compton. The Hon. Secretary is Miss Adeline Bourne, and the offices are at 2, Adelphi Terrace House, Robert Street, W.C. Telephone: City, 1214. The Hon. Treasurer is Mrs. Carl Level; the Hon. Barrister, Mr. M. Campbell-Johnston, 2, Paper Buildings, Temple, E.C.; and the Hon. Solicitor, Mr. A. C. T. Veasey, 8, Queen Street, E.C. Green and pink are the colours of the League.

THE SOCIETY OF AUTHORS.

Dramatists have no separate organised body to represent them, but during the past few years greater consideration than formerly has been shown for their interests by the Society of Authors, and the section of that body made up by those who write for the stage is now quite a considerable one. The Dramatic Sub-Committee has for its chairman Mr. R. C. Carton, and is composed of Mr. Rudolf Besier, Mr. H. Granville Barker, Mr. C. Haddon Chambers, Mr. Anstey Guthrie, Miss Cicely Hamilton, Captain Basil Hood, Mr. Jerome K. Jerome, Mr. Justin Huntly McCarthy, Mr. Cecil Raleigh, Mr. G. Bernard Shaw, and Miss E. M. Symonds. The Dramatic Sub-Committee has been particularly active during the past year, mostly in matters connected with Censorship and Licensing. Under its auspices a meeting of dramatists was held during the year, when a resolution calling upon the Government to give effect to the recommendations of the Joint Parliamentary Committee was passed, and arrangements were made to formulate a standard form of contract as between managers and playwrights. The Sub-Committee sent a deputation to the London County Council a few days prior to the licensing sessions, and strongly advocated that stage plays licenses should be granted to music halls and music and dancing licenses to theatres pending legislation bringing about the single license. The Sub-Committee also in December, consequent upon the appointment of Mr. Charles Brookfield as assistant reader of plays, drew from the Lord Chamberlain an assurance that anyone engaged in his office dealing with the licensing of plays should have no interest personally or in a business way in theatres. During the year the Society of Authors bestirred themselves on behalf of their dramatic members on the matter of the supply of illicit copies of plays to managers of certain portable and fit-up companies. Proceedings were taken against an offender at Bradford. Actions were started on behalf of G. R. Sims in respect of "Harbour Lights" and Henry Arthur Jones in respect of "Hoodman Blind," and in each case an injunction was granted by the Court preventing any further traffic in those plays. In addition, many illegal scripts were secured from a defendant, including copies of plays by Hall Caine, A. Shirley, G. R. Sims, H. A. Jones, and other well-known writers. The same defendant also furnished the names of a number of managers to whom unlawful copies were supplied.

Secretary: Mr. G. Herbert Thring; address, 39, Old Queen Street, Storeys Gate, S.W.

PLAY PRODUCING SOCIETIES.

THE INCORPORATED STAGE SOCIETY.

This Society was founded in 1899 and incorporated in 1904. Council of Management:—Mr. J. M. Barrie, Dr. Antonio Cippico, the Hon. Everard Feilding, Sir Almeric W. Fitzroy, K.C.B., K.C.V.O., Mrs. Gordon-Stables, Mr. H. A. Hertz, Mr. Alderson B. Horne, Mr. E. J. Horniman, Mr. W. S. Kennedy, Mr. W. Lee

Mathews, Mr. Gilbert Murray, Sir Sydney Olivier, K.C.M.G., Mrs. W. P. Reeves, Mr. G. Bernard Shaw, Mrs. Bernard Shaw, Mr. Charles Strachey, Mr. W. Hector Thomson (Hon. Treasurer), Mr. Bernard Watkin, Mr. Charles E. Wheeler, Mr. Frederick Whelen, Mr. Ernest E. S. Williams. Mr. A. E. Drinkwater, Secretary. Address, 36, Southampton Street, Strand, W.C. Telephone: Gerrard 6907.

The year's productions of this Society were as follows :—

January 29.—"Pride of Life," comedy in one act, by Ashley Dukes; "The Little Stone House," play in one act, by George Calderon; and "The Passing of Talma," tragic comedy in one act, translated from the German of Armin Friedmann and Alfred Polgar by H. A. Hertz, Aldwych.

March 19.—"Business," play in four acts, by John Goldie, Aldwych.

May 28.—"The Cherry Orchard," comedy in four acts, by Anton Tchehov, translated by Mrs. Edward Garnett, Aldwych.

June 11.—"The Married Woman," play in three acts, by C. B. Fernald, Aldwych.

December 10.—"Esther Waters," play in five acts, by George Moore, Apollo.

THE PLAY ACTORS.

This Society was formed in June, 1907, amongst several of the more active members of the Actors' Association. The objects of the Play Actors are :—

1. The production of the plays of Shakespeare and other poetical dramatists.
2. The introduction to the public of original plays by English authors.
3. The representation of adaptations of dramatic works by foreign authors.

From these it will be seen that the objects are in a degree similar to those of other play-producing societies, such as the Incorporated Stage Society, but they go further than these, for in their working details they are so arranged as to bring indirect benefit to the Actors' Association. The membership consists of two degrees —acting membership and ordinary or associate. Only professional players who are members of the Actors' Association are admitted to the first, and from these the various plays presented and produced are cast. Associates' subscription are as follows :—£2 2s., entitling the member to two seats (stalls) throughout the season; £1 1s., which carries one stall throughout the season, or two seats in the dress circle and upper circle alternately; and 12s. 6d., which carries one seat in the dress circle and upper circle alternately.

During the year 1911 the Play Actors produced the following :—

February 5.—"The Polygon," comedy, in four acts, by Harold Brighouse—Court.

March 5.—"Married by Degrees," comedy, in three acts, by A. P. Sinnett—Court. (This piece was afterwards put on for a run at the same theatre.)

April 2.—"Queen Herzeleid," poetic play, in three acts, by Isabel Hearne—Court.

November 5.—"The Hartley Family," a play, in three acts, by Vincent O'Sullivan—Court.

December 3.—"The Celibate," play, by Raymond Needham—Court.

The council for 1911-12 are :— Mr. Fewlass Llewellyn (Chairman), Mr. Frederick Annerley, Mr. H. K. Ayliff, Miss Inez Bensusan, Miss Adeline Bourne, Mr. Herbert Bunston, Mr. Cecil A. Collins, Mr. C. F. Collings, Mr. Clarence Derwent, Mr. A. M. Heathcote, Mr. A. S. Homeward, Miss Winifred Mayo, Mr. Reginald Rivington, Miss Frances Wetherall, and Mr. Jackson Wilcox.

Hon. Treasurer, Mr. A. M. Heathcote, Lower Farringdon, Alton, Herts; Secretary, Miss Ruth Parrott, address, The Court Theatre, Sloane Square.

The Council are willing to produce original works, when such plays have been approved by the Reading Committee. All MSS. should be sent to the Secretary of the Reading Committee, Mr. A. M. Heathcote.

THE ENGLISH PLAY SOCIETY.

Play Examiners and Producers :—Mr. W. L. Courtney, Mr. Arthur Hands, Mr. Tom Heslewood, Mr. T. Arthur Jones, Mr. Frank Lacy, Mr. Fred Lewis, Mr. Leon M. Lion, Mr. Eric Mayne, Mr. Lyddell Sawyer, Mr. Sydney Valentine. Treasurer: Miss J. A. Burton. Manager: Mr. Lyddell Sawyer, 1, Trafalgar Buildings, Charing Cross, W.C.

During the year 1911 the Society produced the following :—

January 6.—"Vive l'Empereur," one-act play, by Captain Adrian Porter, and "A Matter of Agreement," play in three acts, by Lyddell Sawyer—County and Borough Halls, Guildford.

February 4.—"Under the Rose," play, in three acts, by Minnie Douglas, and "Madame's Holiday," play, in one act, by Cecil Brough—Rehearsal Theatre, Maiden Lane.

May 4.—"A Plume of Feathers," in one act, by G. P. R. Fitzjohn; "A Double Deception," in one act, by M. Kinsey; "The Rival," in one act, by M. F. Sandars; and "A Debt of Honour," in one act, by Mabel H. Robins—Rehearsal Theatre, Maiden Lane.

June 12.—"Macgregor's Mixture," sketch, by Lyddell Sawyer; "The Art of Timmins," sketch, by Lyddell Sawyer; and "After Jena," military sketch, by Captain Adrian Porter—The Little Theatre.

THE ONCOMERS' SOCIETY.

The society was founded in September, 1910. The object of the society: To introduce to the West End of London plays and players hitherto unknown in the metropolis. Performances given in 1911 were as follows :—

January 17.—"The Trap," a comedy in three acts, by Alice Clayton-Greene, and "A Poem in Pantomime" ("The Birth of the Opal"), produced and arranged by Violet Furnivall.—Little Theatre.

March 9.—"The Laughter of Fools," a comedy in three acts, by H. F. Maltby.—The Little Theatre.

May 29.—"The Blind God," a play in one act, by Olive Lethbridge and Gerald Fitzgerald; "For One Night Only," a play in one act, by Gladys B. Stern; "Nobody's Sweetheart," a play in one act, by Inez Bensusan; "What Some Men Don't Know," a comedy in one act, by H. F. Maltby.—The Little Theatre.

October 16.—"The Mother," a dramatic sketch, by Olive Lethbridge; "Lady Venborough's Vow," a comedy in three acts, by E. M. Thorpe.—The Little Theatre.

December 22.—"The Test," a play in one act, by Emil Lock; "The Youngest of Three," a costume comedy in four acts, by H. F. Maltby.—The Little Theatre.

Directress: Miss Mara Maltby, 29, Claverton Street, S.W.

THE IBSEN CLUB.

This club was founded in November, 1909, by Miss Catherine Lewis to present the works of Henrik Ibsen. Directress, Miss Catherine Lewis; secretary, Miss C. A. Arfwedson; studio and office, 65A, Long Acre, W.C. During the year 1911 the club gave performances and lectures as follows :—January 8, "The Wild Duck"; January 22, last act of "A Doll's House," and concert of Grieg's "Peer Gynt" suite; February 26, "Peer Gynt," Rehearsal Theatre, Maiden Lane; April 9, "The Lady From the Sea," the Ibsen Studio; April 30, "Peer Gynt," Rehearsal Theatre, Maiden Lane; May 14, "Ghosts," the Ibsen Studio; June 18, "Olaf Liliekrans," Rehearsal Theatre, Maiden Lane; October 15, lecture, "Ibsen as a Lover," by C. A. Arfwedson, the Ibsen Studio; October 29, fourth act of "Brand" and last act of "A Doll's House," the Ibsen Studio; November 12, "Little Eyolf," the Ibsen Studio; November 26, lecture on "The Comparison Between the Dramatic Art Methods of Shaw and Ibsen," by Harold F. Rubinstein, the Ibsen Studio; December 17, "When We Dead Awaken," Rehearsal Theatre, Maiden Lane.

THE NEW PLAYERS.

President, Major-General Sir Alfred Turner, K.C.B., R.A.; Executive Committee, Reginald Bach, Esq., Mrs. J. B. Fagan, Mrs. Gladys Mendl, Mrs. F. Mouillot, Miss Muriel Thompson, Mr. Temple Thurston, Mrs. A. C. T. Veasey; Dr. John Biernacki, Hon. Treasurer; Miss Adeline Bourne, Hon. Secretary, 19, Overstrand Mansions, Battersea Park, S.W. The activities of the New Players during 1912 will include a performance of Professor Gilbert Murray's translation of the "Medea" of Euripides, at the Kingsway on February 5.

STOCKPORT GARRICK SOCIETY.

The Stockport Garrick Society was founded in 1901 for the purpose of studying and giving performances in dramatic literature. Its headquarters are at Garrick Chambers, Wellington Street, Stockport. The officers are as follow :—President, Alderman Albert Johnson, J.P.; honorary members, Miss A. E. F. Horniman, M.A., William Archer, H. Granville Barker, and John Galsworthy; honorary secretary, George Leigh Turner, 174, Wellington Road South, Stockport; honorary treasurer, Arthur H. Gibbons, Surrone, Heaton Moor; executive committee, Mrs. Burley Copley, James Christie, Walter Chadwick, R. Ll. Hartley, S. Alfred Jepson, Edward R. Lingard, Mrs. W. Miller, Eric J. Moorhouse, Thos. G. Morris, A. Horace Page, Robert J. Smith, Fred W. Taylor, Wm. Temple, Albert Walthem, and T. Henley Walker; honorary auditors, Joseph Aikin and Thomas Dutton.

During the year 1911 the society gave performances of the following plays :—"Chains," by Elizabeth Baker, performed privately at the headquarters on April 5, 6, 7, 8, 10, and 11; "Major Barbara," by G. B. Shaw, performed privately at headquarters on January 30 and 31; "The Drone," by Rutherford Mayne, performed privately on January 11 and other dates, and publicly at Stockport on February 11; "The Dear Departed," by Stanley Houghton, performed privately at headquarters on April 20; "Julius Cæsar," performed publicly at the Theatre Royal, Stockport, for a week beginning February 20; "The Man of Destiny," by G. B. Shaw; and "Interior," translated from the French of Maeterlinck by William Archer, performed privately on October 10, 11, 12, 16, 17, and 18; "The Drone," privately, November 3 and 4; "Civil War," by Ashley Dukes, privately, for a week beginning November 20; "David Ballard," by Charles McEvoy, privately, December 4, 5, and 6. For the year 1912 the society has arrangements for performances of, among other plays, "Strife," by John Galsworthy, at the Royal, Stockport, February 12, for a week, and "Dealing in Futures," by Harold Brighouse, privately, on April 6. In the case of several of the plays performed by the society the scenery is made and painted by the stage staff. The profits from public performances are handed over to charitable and deserving institutions.

LEEDS PLAYGOERS' SOCIETY.

The Leeds Playgoers' Society was founded in April, 1907, for the "furtherance of operatic and dramatic art." The objects of the society are: (a) the announcement of engagements; (b) the arrangement of special performances; (c) lectures; and (d) co-operation with similar societies. The headquarters are at the Leeds Art Club, 8, Blenheim Terrace, Leeds. The Theatre Night is Monday, and the Meeting Night the first Thursday in the month. Mr. Herbert Thompson, M.A., L.C.M., 11, Burton Crescent, Far Headingley, is the president; Mr. T. A. Lamb, 9, Newport Mount, Headingley, is the treasurer; Mr. W. P. Irving, Arts Club, 8, Blenheim Terrace, is the hon. secretary; and Mr. F. G. Jackson, 8, Park Lane, is the assistant hon. secretary. The committee are Professor Cohen, Mr. J. B. Crossley, Mr. H. Hildesheim, Mr. W. A. Jones, Miss Josephy, Miss Perry, and Mrs. Woodcock.

The society does not produce plays on its own account, but during the year 1911 it arranged for the Elizabeth Bessle Comedy Company to perform "Pillars of Society," "The Comedy of Errors" (not previously seen in Leeds for a number of years), and "Admiral Guinea," the last-named for the first time in Leeds, while the company from the Abbey Theatre, Dublin, at the invitation of the club, gave two performances each of "The Playboy of the Western World," "Rising of the Moon," "Kathleen Na Houlihan," "The Workhouse Ward," "Harvest" (Lennox Robinson, for the first time in Leeds), and "Birthright" (also for the first time in Leeds), and one performance each of "The Showing Up of Blanco Posnet" (for the first time in English provinces), and "Rogueries of Scapin" (translated by Lady Gregory from Molière), the first English production of that version. The society claims part of the credit, too, for the first production in the English provinces of "The Ring," the extension of the visit of the Carl Rosa Opera company from one week to two in the year, the first visit of the Quinlan Opera company. Among those who have delivered lectures before the society are Mr. Holbrook Jackson, Mr. G. K. Chesterton, Mr. E. T. Reys, Mr. Edward Compton, Mr. James Welch, Mr. B. Iden Payne, Mr. Ashley Dukes and Mr. Laurence Irving.

SHEFFIELD PLAYGOERS' SOCIETY.

The Sheffield Playgoers' Society was founded in March, 1910, for the purpose of awakening and encouraging an interest in the drama and kindred arts. During the first session lectures were delivered to the society by B. Iden Payne, Miss Cicely Hamilton, W. Poel, Holbrook Jackson, Professor Herford, F. J. Adkins, M.A., and G. K. Chesterton.

At the request of the society special performances of "The Comedy of Errors," "Admiral Guinea," and "Pillars of Society" were given by the Bessle Comedy Company, and at a later date the Irish Players gave special performances for three evenings. The first session ended with a membership of 350.

During the current session lectures have been given to the society by Miss A. E. F. Horniman, Dr. Skemp (of the Bristol University), J. Galsworthy, J. A. Rodgers, H. Granville Barker. Further lectures have been arranged for by Professor Reilly (of the Liverpool University), Hilaire Belloc, and A. Wareing (of the Royalty Theatre, Glasgow). The society has also arranged for special performances of "Man and Superman," "Nan," and "Cupid and Commonsense," to be given by Mr. B. Iden Payne's company in February, 1912.

On November 30 a theatre party was organised to the Gaiety Theatre, Manchester, to witness a performance of Galsworthy's "Strife." A special train was chartered, and the party numbered 139. The experiment will probably be repeated in April, 1912. The membership at the time the YEAR-BOOK went to press was 435.

Generally speaking, the aims of the society are now centred on the task of preparing the way for the establishment of a Repertory Theatre in Sheffield. The society has aroused so much interest this session that the prospects of a Repertory Theatre are now considerably brighter than they were twelve months ago. There is a possibility that the society will hold a repertory festival season extending to four weeks some time during next autumn.

The following are the officers:—President, Mr. T. Walter Hall; hon. treasurer, Mr. A. Fehrenbach; chairman of committee, Mr. F. J. Adkins, M.A.; committee, Miss F. Corbett, Miss M. Duplock, Mrs. T. P. Lockwood, Miss E. Ormay, Dr. S. A. Mellor, Dr. J. Stokes, M.A., Miss G. Davidson, Miss A. E. Escott, Miss A. Leesley, Mr. A. W. Francis, Mr. W. S. Purchon, Mr. J. B. Simpson; joint hon. secretaries, Mr. J. H. Dowd, Mr. R. D. Bennett, 11, Leavy Greave, Sheffield.

THE BURY STAGE SOCIETY.

The Bury Stage Society, which is now in its second season, has its officers as follow:—President, Mr. B. Iden Payne (late Art Director Gaiety Theatre, Manchester); Producer, Mr. F. Taylor (of Stockport Garrick Society); Hon. Secretary, Mr. T. L. Peers, 78, Heywood Street, Bury; Hon. Treasurer, Mr. A. M. Pennington, 366, Limefield, Bury. Headquarters, Girton Hall, Manchester Road, Bury. Objects: To stimulate an interest in modern dramatic literature by means of performances, lectures, readings, and discussions. The plays to be given this season are:—"The Doorway," by Harold Brighouse; "Women's Rights," by J. Sackville Martin; and "Makeshifts," by Gertrude Robins.

THEATRICAL CLUBS.

THE GARRICK CLUB.

The Garrick Club, Garrick Street, Covent Garden, was founded in 1831. Its objects are defined as follows:—"The Garrick Club is instituted for the general patronage of the drama, for the purpose of combining a club, on economic principles, with the advantages of a Literary Society, for bringing together the supporters of the Drama, and for the foundation of a theatrical library with works on Costume." The club possesses a large collection of theatrical portraits and other pictures, and theatrical relics, to which an addition was made during the past year in the legacy under the will of the late Mr. Augustus F. Montague Spalding, an old and prominent member of the club. Mr. Spalding left to the club some valuable oil paintings and souvenirs of Charles Mathews. These included "The Bath," by

Etty; "Liston Introducing the Young Mathews to the Public," once the property of Charles Mathews; the oil painting of Mr. Spalding's villa at Twickenham, painted by Charles Mathews for Mrs Spalding in 1874; and a cigar case and blue ash tray used by the celebrated comedian for many years. Secretary, Mr. Charles J. Fitch.

THE SAVAGE CLUB.

The Savage Club, 6 and 7, Adelphi Terrace, Strand, London, W.C., is for the association of gentlemen connected professionally with Literature, Art, Science, the Drama, or Music. Trustees :—Mr. E. G. Ravenstein, Mr. A. Gordon Salamon, Sir W. Purdie Treloar, Bart. Committee :—Mr. Oliver A. Fry, Mr. E. J. Steigmann, Mr. Reginald Groome, Mr. J. Scott Stokes, Mr. Fred Grundy, Mr. David Urquhart, Mr. John Hassall, Mr. Eille Norwood, Mr. Mostyn T. Pigott, Lieut. J. Mackenzie Rogan, M.V.O., Mr. Edward G. Salmon, Mr. J. Walter Smith; Hon. Treasurer, Sir James D. Linton, R.I.; Hon. Secretary, Mr. Reginald Geard; Hon. Solicitor, Mr. R. H. Humphreys; Hon. Counsel, Sir Rufus Isaacs, K.C., M.P.; Hon. Auditors and Scrutineers, Messrs. Thomas Catling and Achille Bazire; Hon. Librarian, Mr. C. J. Shedden Wilson. The annual dinner took place on December 9 at the Connaught Rooms, with the Hon. John L. Griffiths in the chair.

THE ECCENTRIC CLUB.

The Eccentric Club, 21, Shaftesbury Avenue, W., is constituted for the purpose of promoting social intercourse amongst gentlemen connected, directly or indirectly, with Literature, Art, Music, the Drama, Science, Sport, and Commerce. The President is Sir Charles Wyndham; Trustees, Mr. Walter J. W. Beard, Mr. Frederick Bishop, and Mr. Thomas Honey; Treasurer, Mr. Tom Fraser; Hon. Secretary, Mr. J. A. Harrison. Committee :—Major H. Bateman, Messrs. H. Montague Bates, W. Bellamy, Frank Callingham, E. L. Campbell, Barnet Cohen, A. J. East, Alfred Ellis, Walter de Frece, W. E. Garstin, F. Glenister, Denby Hare, H. J. Homer, W. S. Hooper, D. Jousiffe, P. Leftwich, John Le Hay, Ernest Stuart, W. J. Dayer Smith, A. J. Thomas, and R. Warner. Telephone : Gerrard 3950.

THE GREEN ROOM CLUB.

The Green Room Club was founded in 1877 for the association of gentlemen of the dramatic and artistic professions. The Committee are vested with power to elect others than those engaged in dramatic, literary, and artistic professions as members of the club. The larger proportion of the members are actors. The club for a number of years was situated in Bedford Street, whence it moved to its present premises in Leicester Square in 1902. The late Duke of Beaufort was the first President of the club. Sir Squire Bancroft is the present President. The Green Room Club exchanges courtesies with the Savage Club, each club finding accommodation for the members of the other when such occasions as redecorating and repainting temporarily deprive the members of the Green Room or of the Savage of their club premises. Snooker-pool and billiard matches between the two clubs are arranged annually, when silver challenge cups, presented one by each club, are competed for. Sir Herbert Tree some years ago presented a challenge cup to the Club for billiards, which is played for every year. Mr. Lewis Waller has presented one for golf, and Mr. Murray Marks one for bridge.

Mr. George Delacher was for more than twenty years the Honorary Secretary of the Club, and only retired when the Club was enlarged, and moved into its present premises. Mr. Delacher is now more than eighty years of age.

The Green Room Club includes amongst its treasured possessions valuable pieces of autographed plate, the gifts or legacies of various members and celebrities in the dramatic profession. Mr. Henry Nevil'e, by whose death during 1910 the club lost one of its most popular members, left a small legacy to the club in order that it might purchase a memento of him in the shape of a silver tankard.

At the annual dinner, on December 17, at the Princes Hall Restaurant, Sir Herbert Tree was in the chair.

Secretary, Mr. G. Swann. Address, 46, Leicester Square.

THE TOUCHSTONE CLUB.

This club was formed at a meeting held on October 16 at the Rehearsal Theatre, when Mr. Harry Paulton was elected President, Mr. Harry Nicholls, Honorary Secretary, and Mr. Charles Cruikshanks, Honorary Treasurer. Membership is limited only to actors, that is to say those who at the time of joining are not managers, business or acting managers, musical directors, authors, critics, journalists, etc., and only those who have been in the profession for 21 years or more are eligible for membership. The club house is at the Adelphi Hotel, Strand. The committee include Mr. Edward Sass, Mr. J. H. Ryley, Mr. T. Gideon Warren and Mr. Arthur Williams. The inaugural dinner was held on Sunday, January 14, 1912, at the Adelphi Hotel.

THE MANAGERS' CLUB.

The Managers' Club is instituted for the purpose of bringing touring and resident managers, theatrical proprietors, and all interested in theatrical enterprises and business into touch with each other. The Club has 300 members, and the annual subscription is £2 2s., except in the case of members of the Touring Managers' Association, Limited, who pay an annual subscription of £1 1s. in addition to their subscription to the Association. The Committee, which is elected annually, consists of twenty-one members. The present Committee is as follows :—Chairman, Mr. M. V. Leveaux; Hon. Treasurer, Mr. J. Bannister Howard; Assistant Hon. Treasurer, Mr. Frank Weathersby; Messrs. Cecil Barth, Arthur Bertram, Wentworth Croke, E. Graham Falcon, Grahame Herington, William Holles, Walter Howard, W. W. Kelly, José G. Levy, Lauderdale Maitland, J. Eyre-Massy, Gray Murray, Ernest Norris, Leslie Owen, Alfred Paumier, Herbert Ralland, Edward Terry, Sir H. Beerbohm Tree, John Tully, G. Carlton Wallace, Tom Watt. Secretary, Mr. M. Martin. Address, 5, Wardour Street, W.

THE YORICK CLUB.

For those connected with Literature, the Drama, Music, and the Arts. Entrance fee, £2 2s.; subscription, £2 2s. Committee: Messrs. A. C. R. Carter, George Davison, Harry Farmer, Graham Hill, Walter Jerrold, J. E. MacManus, Harold Montague, William Mudford, Will Owen, Clarence Rook, P. F. Rouse, H. L. Salman, Stanley Wade, and Christopher Wilson. Hon. Director of Art, Mr. S. H. Sime; Hon. Director of Music, Mr. Duncan Tovey; Master of Revels, Mr. George Parlby; Hon. Secretaries, Mr. A. C. R. Carter and Mr. William Mudford; House Manager, Mr. W. Bradford Smith. Address, 30, Bedford Street, Strand.

The Club was opened in Beaufort Buildings in 1889, and moved to its present quarters in 1898. The year 1910 marked the coming of age of the Club, and the event was celebrated on Shakespeare's Day, April 23, by way of a Commemoration Festival and annual dinner. The principal events arranged for 1912 are :—February 18, Annual dinner; March 16, Smoking concert; April 23, Commemoration Festival, Shakespeare and St. George's Day; May 5, Ladies' dinner.

THE GALLERY FIRST NIGHTERS' CLUB.

The headquarters of the Gallery First Nighters' Club are at the Bedford Head Hotel, Maiden Lane, Strand, W.C. Subscription, 10s. 6d. per annum. President, Mr. James Kenny; Vice-President, Mr. Robert Levy; Hon. Treasurer, Mr. John Page; Hon. Secretary, Mr. H. F. Whitworth. Committee, Messrs. Stanley Jones, H. Major, M. Mansell, A. Roen, H. Roberts, Fred Page, W. O. Summers, and Arthur Were. Hon. Auditor, Mr. Frank H. Long.

The Club was founded in 1896, "to maintain the right of playgoers to give free and independent criticism in the theatre, and to afford facilities for social intercourse among gallery first nighters." Genuine gallery playgoers alone are eligible for membership. The Club holds frequent debates on subjects connected with the Drama. Other functions include the annual dinner, held at Frascati's in March, Bohemian suppers, concerts, etc. Ladies are invited to the annual dinner and the debates.

The Club claims to be the most democratic playgoing club, and one of the last strongholds of Bohemianism. Its bugbear is "Respectability." Their presidents, etc., are always genuine gallery "boys," the club having a rooted objection to honorary figureheads.

The club had strong associations with the late Nellie Farren, who always spoke affectionately of its members as "her boys." They entertained their never-to-be-forgotten favourite at a dinner on Saturday, April 29, 1899, when Mr. Cecil Raleigh marvelled at the "weird and wonderful enthusiasm." This, however, is a feature which characterises all their dinners. At the annual dinner held in February, 1911, the principal speakers were Mr. Dennis Eadie, Miss Fanny Brough, and Mr. T. McD. Rendle. Among the other well-known people who have spoken at their dinners are Miss Ellen Terry, Miss Eva Moore, Miss Kate Rorke, Gwennie Mars, Miss Ruth Vincent, Miss Nina Boucicault, Mlle. Adeline Genée, Miss Hilda Trevelyan, Sir W. S. Gilbert, Messrs. H. V. Esmond, J. Forbes Robertson, Lewis Waller, Charles Hawtrey, George Alexander, H. B. Irving, Robert Loraine, Arthur Bourchier, James Welch, Oscar Asche, Cecil Raleigh, Sydney Valentine, Martin Harvey, Rudolf Besier, Louis Bradfield, Spencer Leigh Hughes, T. McDonald Rendle, W. Pett Ridge, E. F. Spence, James Douglas, Alfred Robins, Hannen Swaffer, and the late C. L. Carson, of THE STAGE—a list of which any club might be proud.

THE REHEARSAL CLUB.

The Rehearsal Club (29, Leicester Square) was founded in 1892 with the view to furnishing a quiet retreat to which minor actresses might resort between the hours of rehearsals and matinées and the evening performance.

The member's subscription is 2s. per quarter. The club is open from 11 a.m. to 8 p.m., and contains comfortable reading and refreshment rooms, the former well supplied with books, papers, and magazines. Anyone wishing to see the club will be gladly shown over by one of the committee or the matron.

President, H.R.H. Princess Christian of Schleswig-Holstein; Vice-president, the Lady Louisa Magenis. Committee: Chair, Lady Maud B. Wilbraham, Lady Alexander, Lady Bancroft, Mrs. Chapman, Mrs. Gilmour, Miss Alice Gladstone, Mrs. Max Hecht, Mrs. R. S. Henderson, Mrs. Kendal, Mrs. George Marjoribanks, Mrs. Cyril Maude, Mrs. Mayne, Mrs. F. M. Paget, Mrs. Frank Pownell, Lady Tree, Eleonora Lady Trevelyan, Mrs. Philip Walker, Mrs. W. H. Wharton; Hon. Treasurer, Mrs. Mayne, 101, Queen's Gate, S.W.; Hon. Secretary, Mrs. George Marjoribanks, 22, Hans Road, S.W.; Secretary, Miss Murray, 35, Parkhill Road, N.W

THE PLAYGOERS' CLUB.

This club was founded in 1884 to encourage social intercourse amongst those interested in the Drama, and to afford facilities for the discussion of all matters connected with the theatre. Debates on new plays are a feature in the club, and in addition, lectures, concerts, dinners, dances, etc., are held to which members have the privilege of inviting guests. There are a golfing society and a Masonic Lodge and Chapter in connection with the club, and it exchanges courtesies with the Concert-Goers' Club and the Manchester Playgoers' Club.

Commodious new premises above the Leicester Square Tube Station in Cranbourne Street and Charing Cross Road have recently been acquired, where ample accommodation is provided for the large and increasing membership. Annual subscription, £3 3s.; entrance fee, £2 2s., in addition to which every member must on election take up one 10s. (fully paid) share in the Playgoers' Club, Limited.

Officers and Committee:—President, Mr. E. Marshall Hall, K.C., M.P.; vice-president, Mr. Frank Rowe; trustee, Mr Louis E. Harfeld; treasurer, Mr. Will Sparks; committee, Messrs. E. J. Bevan, H. Passmore Edwards, Osman Edwards, E. French, F. G. E. Jones, A. E. Mallinson, F. J. Mote, Henry Rees, W. Pett Ridge, Arthur F. Spencer; joint hon. secretaries, Messrs. James Sharpe and Chas. E. B. Kibblewhite; hon. librarian, Edwin H. Shear.

Annual Dinner.—The annual dinner was held at the Hotel Cecil on Sunday, March 26. Mr. W. Pett Ridge, the president of the club, occupied the chair. The guest of the evening was Mr. Charles Hawtrey. The toast of "The Drama" was proposed by the president, and Mr. Charles Hawtrey replied. Mr. E. Marshall

Hall, K.C., M.P., proposed "The Visitors," and Mr. Henry Ainley replied. The vice-president, Mr. Arthur F. Spencer, acknowledged the toast of "The Club," proposed by Mr. Charles Hawtrey.

Lectures.—The following lectures were delivered during the year at the Hotel Cecil:—January 22, "Cockney Humour," by Mr. W. Pett Ridge; Mr. H. O. Dickens occupied the chair. February 26, "The Theatre and the People," by Mr. Percy White; Mr. Osman Edwards occupied the chair. April 2, "Romance and the Stage," by Lord Dunsany; Mr. Herbert Trench occupied the chair. November 12, "The Moral and Immoral Influences of the Drama," by Mr. Laurence Housman; Miss Gertrude Kingston in the chair.

Informal Debates and House Entertainments.—The following debates and entertainments were held in the Club House:—January 21, house dinner and concert; Mr. Henry Rees occupied the chair, and Mr. James Fernandez was the guest of the evening. February, 18, house dinner and concert; Mr. Chas. E. B. Kibblewhite occupied the chair. February 20, informal debate on "Preserving Mr. Panmure"; Mr. Ernest C. Hales opened the discussion, and Mr. Arthur F. Spencer (vice-president) occupied the chair. March 11, house dinner and concert; Mr. Edward J. Bevan occupied the chair, and Mr. James Welch was the guest of the evening. March 20, informal debate on "Loaves and Fishes"; Mr. Henry Rees opened the discussion, and Mr. Arthur F. Spencer occupied the chair. November 4, house dinner and concert; Mr. Frank Rowe in the chair; Mr. G. W. Anson, guest of evening.

BRISTOL PLAYGOERS' CLUB.

The Bristol Playgoers' Club was formed on November 8, 1911. It being felt that there was room for such a club in Bristol, Mr. Frank C. Hawkins, "Harlequin," of the "Bristol Times and Mirror," and Mr. J. F. Holloway convened a meeting at the Royal Hotel. The club was duly formed, and the following officers elected:—President and chairman, Dr. Barclay Baron; vice-president, the Sheriff of Bristol, Mr. R. E. Bush; vice-chairman, Mr. Frank Morris; committee, Mr. Barclay Baron, Mrs. W. Caldwell, Mrs. J. A. Palethorpe, Mr. G. W. Boyd, Mr. R. Castle, Mr. C. H. King, Mr. H. Norton Matthews, Mr. V. Reece, Rev. Canon Talbot, D.D., Mr. J. Clifford Wing; hon auditors, Mr. A. J. Gardner, and Mr. Fred G. Tricks; hon. treasurer, Mr. F. R. Stead; hon. secretaries, Mr. Frank C. Hawkins, "Bristol Times and Mirror," and Mr. J. F. Holloway, Cairns Villa, Sneyd Park.

Within the first month nearly 300 members were enrolled at a subscription of 10s., and at present the membership is rapidly increasing.

The first act of the newly-formed club was to send a message of congratulation to Mr. James Macready Chute upon his improved health, and also to enrol him as the first honorary member of the club; since then Mr. Lorin Lathrop, the American Consul at Cardiff, Mr. H. Slater Stone, a local dramatic critic, and Mr. A. B. Walkley, the dramatic critic of the "Times," have been added to the honorary roll, and also Mrs. James Macready Chute as the first lady honorary member.

The inaugural dinner was held at the Royal Hotel on December 1, Mr. A. B. Walkley being the guest of the evening. There were 154 present, and the gathering was a memorable one.

The club's programme opened on December 14, Miss A. E. F. Horniman interesting the members with a talk on "Repertory Theatres." Arrangements have been made with Mr. Mostyn T. Pigott, Miss Gertrude Kingston, Canon Talbot, Rev. A. N. Blatchford, and others, to give lectures, and a club social is fixed for February 2.

The Bristol Playgoers' is affiliated to the London Playgoers' Club. Any further information will be gladly given by either of the honorary secretaries.

THE O.P. CLUB.

The O.P. Club was founded and opened in the year 1900 by a body of playgoers interested in the pursuit and progress of the drama, and desirous of establishing an institution which would foster and conserve the love of playgoing in a broad and catholic spirit. Its headquarters are at the Adelphi Hotel, Adelphi. Permanent features of the Club are two annual dinners, to which leading actors and actresses are invited. During 1911 a ladies' dinner was given on April 9

at the Criterion Restaurant, with Mr. A. E. W. Mason in the chair; and a dinner was given to Mr. Robert Courtneidge and the principal members of his "The Arcadians" and "The Mousmé" companies at the Criterion, with His Honour Judge Parry in the chair.

President, Mr. Francis Neilson, M.P.; Vice-President, Mr. J. Bernard Dickson; Trustee, Mr. Carl Hentschel; Hon. Treasurer, Mr. F. H. Jones; Hon. Secretaries, Mr. J. Davis Smith and Mr. Ernest H. Miers.

THE ACTORS' SWORD CLUB.

The Actors' Sword Club was founded by Mr. Gerald Ames in 1910. Membership is limited to artists, authors, singers, musicians, and anyone engaged in the allied arts of the theatre. The entrance fee is 5s., and six-monthly subscription 10s. 6d. The club badge is a scarlet band worn on the left sleeve of the jacket. Each member provides his own jacket, club badge, mask, foils, épées, sabres, gloves, etc. Members meet and fence together on Tuesdays and Fridays at one or another of the following Salles d'Armes; Félix Bertrand, 10, Warwick Street, W.; Félix Gravé, 159, Brompton Road, S.W.; Fred McPherson, 3, Victoria St., S.W. The president is Sir George Alexander; the vice-presidents are Lord Howard de Walden, Mr. Norman Forbes, and Mr. Egerton Castle. The Committee are Messrs. Henry Ainley, J.P. Blake, Justin Huntly McCarthy, E. Vivian Reynolds, Jerrold Robertshaw, and Athol Stewart. Honorary Secretary, Mr. Gerald Ames, 159, Brompton Road, S.W. Mr. J. P. Blake and Mr. Ames were in the final for the British Amateur Epée Championship, held at Lincoln's Inn in July, 1911, and Mr. Blake won it.

During the year 1911, on June 16, a grand assault at arms was held on the Roof Garden at 159, Brompton Road, at which were present Sir George and Lady Alexander, Miss Irene Vanbrugh, Miss Esmé Beringer, Messrs. Norman Forbes, Dion Boucicault, Egerton Castle, Justin Huntly McCarthy, and others. A supper was held at the Pall Mall Restaurant on November 23, with Mr. J. P. Blake, the amateur epée champion, as guest of honour.

THE ACTRESSES' FOIL CLUB.

The Actresses' Foil Club is the ladies' branch of the Actors' Sword Club, and is formed on similar lines to that Club. The President is Miss Irene Vanbrugh. The Committee: Miss Esmé Beringer, Miss Gracie Leigh, Miss Marie Löhr, Miss Mary Mackenzie. Hon. Secretary, Miss Ruth Maitland, 27, Brunswick Square, W.C.

STAFF ORGANISATIONS.

NATIONAL ASSOCIATION OF THEATRICAL EMPLOYES.

This Association was established on August 20, 1890. It represents those employed in the various stage departments, in the manufacture and use of stage scenery, properties, electrical fittings, animated picture machines, comprising stage managers, heads of departments, carpenters, electricians, kinematograph operators, property men, stagemen, flymen, and others employed in theatres and music halls, or theatrical workshops, resident or touring.

It is affiliated with the General Federation of Trade Unions, the Trade Union Congress, London and Provincial Trades and Labour Councils. The chief office is 1, Broad Court Chambers, Bow Street, London, W.C. Telephone, 8753 Central.

Summary of Objects:—To raise the status of stage employés by maintaining a minimum rate of pay, definite working rules, and the provision of sick, funeral, and benevolent benefits for members. The Association has four branches in London and one each in Birmingham, Bradford, Oldham, Newcastle-on-Tyne, Middlesbrough, Stockton-on-Tees, and Greenock. The entrance fees vary according to branch from 2s. 6d. to 10s. The contributions vary, according to branch and benefit desired, from 2d. to 1s. 2d. per week. Each branch has a benevolent fund, and most of them have sick and funeral funds. The constitution of the Association

permits any grade or section of employés eligible to join to form a branch, or all sections to combine in one branch in any locality. The aim of the organisation is to enrol all eligible men with touring companies, and those resident in every theatrical centre in the United Kingdom.

The National Executive Committee is selected from the members residing within twenty miles of the chief office, but it is open to any branch to nominate any member to one of the general offices. This Committee organises the London annual theatrical sports and annual concerts, and has charge of the National Open Benevolent Fund, which is maintained from the proceeds of the theatrical sports and donations received by the annual concert funds, for the benefit of non-members, men and women employés, whose case is recommended by a subscriber to the sports or concert funds, or by any theatrical or music hall association whose rules do not permit them to help such applicants.

The funds of the Association on December 31, 1910, amounted to £1,365 5s. 9d., to which date the Association, in addition to the increase of wages, secured and maintained, and the protection afforded to its members, had paid in cash benefits to members :—

	£	s.	d.
At death of Members and Members' Wives	3,311	16	0
To Members supporting the objects of the Society	1,728	17	7
Legal Assistance to Members	247	15	4
Compensation secured for Members	253	12	4
Sick Pay to Members	183	18	3
Special Grants to necessitous Members, Wages advanced due from Fraudulent and Bankrupt Managers (including sums to Non-Members and their Widows from the Open Benevolent Fund)	521	17	0
Total	£6,247	16	6

Members of the Executive Committee are:—President, Mr. J. Cullen, master carpenter, the St. James's; Treasurer, Mr. J. Atherton; Trustees, Mr. Philip Sheridan, chief electrician, the Whitney; Mr. Arthur Palmer, master carpenter, the Comedy; Mr. Charles Thorogood, President, No. 1 Branch; Committee, Mr. C. T. Cory, master carpenter, the Vaudeville; Mr. A. Jones, carpenter, Royal Opera House (Treasurer, Carpenters' Branch); Mr. Edward Stow, stage staff; Mr. George Pickering, stage staff; Mr. J. N. Hunt, stage staff, the Alhambra; Mr. H. Porter, Mr. H. J. Kemp, Mr. T. Lowe; Mr. H. S. Healy, property master; Mr. Geo. Bailey, master carpenter, New; Mr. A. Malcolm, N.A.C.O.; General Secretary, Mr. William Johnson, 1, Broad Court Chambers, Bow Street, London, W.C.

The Association is affiliated with the Australian Federation of Stage Employés.

THE DRAMATIC AND VARIETY THEATRE (Employes') PROVIDENT ASSOCIATION.

Established April, 1908. Open to any man over eighteen and under forty years of age connected with any theatre or music hall, theatrical workshop, or theatrical business in the metropolitan area. Managers, actors, variety artists, assistant managers, secretaries of companies, scenic artists, stage managers, box office keepers and their assistants, kinematograph operators, attendants (male), dressers, firemen, hall-keepers, musicians, and supers. Also to anyone employed in any stage department who is, or becomes, if eligible, a member of the N.A.T.E. This condition does not apply to stage employés not eligible to join the N.A.T.E., or working outside the area of its London branches.

Entrance fee, 1s. 3d., including copy of rules and card of membership. Contribution, 6d. per week to General and Benevolent Funds. Levy of 6d. on death of a member in benefit. Levy of 3d. on death of a member's wife. No levy (for any member) until after six months' membership.

Benefits.—Sick Pay: Half benefit after three months and full benefit after six months' membership; 15s. per week for thirteen weeks, 7s. 6d. per week for a further thirteen weeks, if necessary, as per rules. A sum at death of a member or a

member's wife, equal to levy. Grants to members in distress from Benevolent Fund. Annual division of surplus general funds in December—to each member an equal share for equal period of membership.

Offices : 1, Broad Court Chambers, Bow Street, W.C. Telephone : 8753 Central.

HEADS OF DEPARTMENTS ASSOCIATION.

This Association is a branch of the N.A.T.E. and was established in November, 1902, and consists exclusively of stage managers, master carpenters, chief electricians, master propertymen, and master gasmen of dramatic, variety, and picture theatres. Membership is open to those connected with any theatre, music hall, or touring company in the United Kingdom who have held such positions for at least six months, and are otherwise qualified. The entrance fee is 10s. The contribution varies from 1s. to 4s. 8d. per month, according to benefit desired and age of applicant. Sick pay is assured to those subscribing for same from 10s. to 20s. per week for a number of weeks. On the death of a member £20 is paid to the widow of a member in benefit, and on the death of a member's wife £10 is paid to the member, which sums are partly raised by levies.

The Association has also a benevolent fund, and affords free legal advice to members. An annual dinner has been given each year, at which the following gentlemen have in turn presided :—Mr. J. Comyns Carr, Sir George Alexander, Sir Herbert Beerbohm Tree, Mr. H. B. Irving, and, on the last occasion, Mr. Edward Terry. The Association assists to organise the London theatrical sports and the annual concerts. Officers are :—President, Mr. James Cullen, master carpenter, the St. James's; Vice-President, Mr. G. H. Dyball, stage manager, the London Pavilion; Hon. Secretary, Mr. Philip Sheridan, electrician, the Whitney Theatre; Financial Secretary, Mr. Wm. Johnson; Committee, Mr. W. G. Wilton, property master, the Vaudeville; Mr. R. J. Carter, electrician, London Opera House; Mr. David Sheridan, electrician; Mr. Geo. Bailey, master carpenter for Mr. Fred Terry; Mr. H. S. Henley, Property Department, the London Opera House; Mr. Wm. Sandall; Mr. A. Earnshaw, electrician, the Duke of York's Theatre; and Mr. G. W. Wilcox, property master. Office, 1, Broad Court Chambers, Bow Street, London, W.C. Telephone, 8753 Central.

NATIONAL ASSOCIATION OF CINEMATOGRAPH OPERATORS.

(Branch No. 10, N.A.T.E.)

This Association was established in April, 1907. Its office is 1, Broad Court Chambers, Bow Street, London, W.C. Its members are qualified operators of animated picture apparatus.

Objects :—(*a*) To protect and promote the interests of qualified operators, and to raise the status of their profession. (*b*) To encourage among its members a knowledge of the science of new inventions affecting their business. (*c*) To establish a standard of proficiency by a qualifying examination. (*d*) To secure the recognition of a minimum rate of pay for each class of work. (*e*) To establish an employment register, and to assist members with legal advice and assistance at the discretion of the Committee.

Entrance fee, 5s. Contribution, 1s. 6d. per month, being for General and Benevolent Funds.

Certificates are issued to members passing an examination, particulars of which are supplied on application.

Present Officers :—President and Acting Hon. Secretary, Mr. E. H. Mason; Vice-President, Mr. A. Malcolm; Treasurer, Mr. Wm. Johnson; Finance Committee and Trustees, Messrs. E. H. Mason, A. Malcolm, and John Hutchins; Managing Committee, Messrs. E. S. Catten, H. McDonnell, T. C. Field, F. W. Green, J. Hutchins, A. Sayers, and W. Watson.

At the April examination fifty-three members obtained certificates of proficiency, and a large number competed in the December examination.

Full particulars of membership and benefits supplied post free on application to the Hon. Secretary, at 1, Broad Street Chambers, Bow Street, London, W.C.

PLAYS OF THE YEAR.

BEING A COMPLETE LIST WITH FULL CAST OF NEW PLAYS AND IMPORTANT REVIVALS PRODUCED IN THE UNITED KINGDOM DURING THE YEAR 1911.

* Indicates revival.
† Produced at a matinée.
‡ Previously produced in the provinces.
‖ Produced by amateurs.
¶ Played only for the purpose of securing the statutory stage right.

JANUARY.

2.¶*The Boss*, play, in four acts, by E. S. Sheldon—St. James's.

2.‖*The Maid of Orleans*, sacred drama, in five scenes, by the Rev. Robert Hugh Benson—Westminster Cathedral Hall.

2.‡*No Mother to Guide Her*, drama, in four acts, by Nita Rae. (Originally produced, January 26, 1910, Gaiety, Musselburgh).
William Saxby .... Mr. George Gormley
Felix Campbell .... Mr. Bernard J. Lieli
Rev. Tom Pelham .. Mr. Wm. Heilbronn
Bill Bunce ..... Mr. Hugh Travers
Bob Coleman ..... Mr. Will Glaze
Tim Tiddlebat ..... Mr. Tom Beasley
James ..... Mr. Charles Drew
Policeman X491 ..... Mr. Edward Halsey
John Smart ..... Mr. Charles Addison
Warder ..... Mr. Frederick Wynne
William ..... Mr. William Rodney
Millicent Saxby .... Miss Roma Pendrous
Julia Patterson .. Miss Georgette Thierry
Nan ..... Miss Betty Seymour
—Royal, Stratford.

2.**The Scarlet Pimpernel*, romantic comedy, in four acts, by Baroness Orczy Barstow and R. Rose. (Originally produced at the Royal, Nottingham, October 15, 1903; New, January 5, 1905). Last performance (the 32nd) January 28.—New.

2. *The Crock of Gold*, Irish comedy, by P. Charles Carragher.
Lady Norah McBride ..... Mme. Zerafa
Randall O'Mara ..... Mr. George Smith
Bryan O'Lynn ..... Mr. R. P. To
Kitty ..... Miss M. King
Burney ..... Mr. P. Charles Carragher
—Theatre, Arbroath.

3.‖*The Battle of Life*, play, in three acts, dramatised from Dickens by E. Clarence Boielle.
Dr. Jeddler ..... Mr. C. F. Snellgrove
Michael Warden..Mr. W. V. d'Authereau
Alfred Heathfield..Mr. C. H. d'Authereau
Benjamin Britain .... Mr. Max Le Feuvre
Mr. Snitchy ..... Mr. Reg. Grandin
Mr. Craggs ..... Mr. E. Clarence Boielle
Mr. Jeffreys ..... Mr. Bert Le Sueur
William Newton ..... Mr. A. Randall
George Newton ..... Mr. H. J. Fairchild
Grace Jeddler .... Miss Connie Oldridge

The Battle of Life (continued).
Marion Jeddler .... Miss Vera Le Caudey
Clemency ..... Mrs. E. C. Boielle
Mrs. Snitchey ..... Miss Ida Le Feuvre
Mrs. Craggs ..... Miss L. Oldridge
Aunt Martha ..... Mrs. Evans
Mrs. Jeffreys ..... Miss M. Le Feuvre
Little Marion.... Little Jeannette Boielle
—Oddfellows' Hall, Jersey.

4. *Is Matrimony a Failure?* farce, in three acts, adapted by Leo Ditrichstein, from the German of Oscar Blumenthal and Gustav Kadelburg. Last performance (the 31st) February 3.

THE HUSBANDS.
Skelton Perry ..... Mr. Charles Bryant
Hugh Wheeler ..... Mr. Harry Ashford
Albert Rand ..... Mr. Arthur Longley
Jasper Stark ..... Mr. F. H. Denton
David Meek ..... Mr. Leslie Hamer
Dr. Hoyt ..... Mr. E. A. Coventry
George Wilson ..... Mr. Stephen Bond
Lem Borden ..... Mr. Lawrence White
Frank Bolt ..... Mr. Paul Arthur

THE WIVES.
Fanny Perry ..... Miss Edyth Latimer
Kate Wheeler ..... Miss Rosina Filippi
Alice Rand ..... Miss Gladys Storey
Annie Stark ..... Miss Dorothy Fane
Lucy Meek ..... Miss Mary Dibley
Helen Hoyt ..... Miss Amy Ravenscroft
Julia Wilson ..... Miss Olive Tempest
Natalie Borden..... Miss Edith Cuthbert
Madge Bolt ..... Miss Ellis Jeffreys
Paul Barton..... Mr. Kenneth Douglas
Lulu Wheeler ..... Miss Lettice Fairfax
Carrie ..... Miss Beatrice Ainley
—Criterion.

4.‖*The Dark Lady*, farce, in three acts, by Leopold Montague—Town Hall, Crediton.

6. *A Matter of Agreement*, play, in three acts, by Lyddell Sawyer, produced by the English Play Society.
Eric Grahame Mr. Guy Leigh-Pemberton
Richard Brown ....Mr. J. Henry Twyford
Bernard Moore ....Mr. Charles Weyss
Count Lucian Dubois Mr. T. Arthur Jones
Wilkins .....Mr. C. Gloss
May Moore .....Miss Doris Digby
Nancy Grahame .....Miss Muriel Meek
Mrs. Stella Gascoigne ....Miss Ella Dixon
—County Hall, Guildford.

6. *Vive l'Empereur!* play in one act, by Captain Adrian Porter, produced by the English Play Society.
General Von Falkenstein Mr. Arthur Hands
Otto .....Mr. Henry Middlemas
Henri de l'Enclos ..Mr. T. Arthur Jones
Sergeant Lefevre ....Mr. George Thomas
Emil .....Mr. Will A. Arch
Margaret ..... Miss Marie Daventry
—County Hall, Guildford.

7.*A *Waltz Dream*, operetta, in three acts, music by Oscar Straus, book by Felix Doerman and Leopold Jacobson, lyrics by Adrian Ross. (Originally produced at the Hicks, March 7, 1908.) Last performance (the 106th) April 29.
Lieutenant Niki .... Mr. Robert Michaelis
Count Lothar ..... Mr. W. H. Berry
Lieutenant Montschi .... Mr. Alec Fraser
Max Bauer ..... Mr. Willie Warde
Herr Krantz ..... Mr. W. J. Douglas
Wendolin ..... Mr. Charles Coleman
Sigismund ..... Mr. Garnet Wilson
Joachim XIII. ..... Mr. J. F. McArdle
Princess Helena ..... Miss Amy Evans
Frederica ..... Miss Norah Barry
Fifi ..... Miss May Marton
Hana ..... Miss B. Von Brunner
Emmie ..... Miss Kitty Hanson
Rezzi ..... Miss Barbara Dunbar
Pepzi ..... Miss Gladys Guy
Lizzi ..... Miss F. Le Gay
Fritzi ..... Miss M. Mitchell
Mitzi ..... Miss May Hobson
Hella ..... Miss Gertrude Glyn
Franzi ..... Miss Lily Elsie
—Daly's.

9.||*The Curse of Carados*, musical comedy, in two acts, written by Dudley J. Symon, composed by Frederick J. Bodilly.
Duke of Carados ..... Mr. George Orton
Yglais ..... Miss Florence Burton
Isoulde ..... Miss Dorothy Webb
Grummorsum ..... Mr. Arthur Wilkie
Malagrine ..... Mr. Joseph Mumbray
Master Petitpois .. Mr. Stanley Dalwood
Sir Lionel Dougal .... Mr. Arthur Symons
Sir Gareth Bragwaine..Mr. Alfred Bellis
Edwin ..... Mr. John Sankey
Elspeth McQuisker .... Mr. Alan Symon
—Church Hall, Britannia Row, N.

11.||*The Drone*, play, by Rutherford Mayne—Garrick Chambers, Stockport.

12. *The Deliverer*, tragic comedy, in one act, by Lady Gregory.
Dan ..... Mr. Arthur Sinclair
Ard ..... Mr. Fred O'Donovan
Malachi ..... Mr. J. A. O'Rourke
Dan's Wife ..... Miss Maire O'Neill
Malachi's Wife ..... Miss Sara Allgood
Ard's Wife....Miss Maire nic Shiubhlaigh
A Steward ..... Mr. Sydney J. Morgan
King's Nurseling .... Mr. J. M. Kerrigan
An Officer ..... Mr. Brinsley Macnamara
—Abbey, Dublin.

12.†*The New Harem*, comic opera, by Oscar Parker—Little.

14*The Winter's Tale*, Mr. Richard Flanagan's revival of Shakespeare's comedy, in five acts.
Leontes ..... Mr. Percy Rhodes
Mamillius ..... Miss Doris Peace
Camillo ..... Mr. Norman Partridge
Antigonus ..... Mr. William Calvert
Cleomenes ..... Mr. G. Shadwell
Dion ..... Mr. Alfred Hilliard
Polixenes ..... Mr. C. P. Wentworth
Florizel ..... Mr. Harvey Braban
Archidamus ..... Miss Amy Horrocks
Mopsa ..... Mr. Brownlee-Hayes
Dorcas ..... Miss Gillian Winter

The Winter's Tale (*continued*).
Neatherd ..... Miss Betty Manners
Phocian ..... Mr. W. F. Stirling
Thasius ..... Mr. Chas. F. Johnson
Shepherd ..... Mr. H. Marston Clifford
Clown ..... Mr. J. D. Fox
Autolycus ..... Mr. Ryder Boys
Mariner ..... Mr. J. R. Darnley
Jailor ..... Mr. Melville Chiswell
Time ..... Mr. Keith Fraser
Hermione ..... Miss Nora Lancaster
Perdita ..... Miss Lilian Christine
Paulina ..... Miss Uma Rashleigh
Emilia ..... Miss Ponsonby Hartshorn
Lamia ..... Miss Muriel Hunt
—Queen's, Manchester.

16. *Only a Mill Girl*, four-act melodrama, by Sheila Walsh.
John Raymond ..... Mr. Harry Foxwell
Jack Aynsleigh ..... Mr. Denis Renton
George Thornton .. Mr. Leonard Harrison
Isaac Bernstein .... Mr. Harry Rignold
Horace Shuttleworth Mr. Cecil Raymond
Richard Thornton .... Mr. Henry Travers
Sammy Sharp ..... Mr. John Talford
Jonas Wilkins .... Mr. Ernest Broadhurst
Ben Suthers ..... Mr. Alex. Thurston
Police-constable 90 .... Mr. Arthur Baron
Sir William Isk .. Mr. T. Henry Melton
Prosecuting Counsel Mr. Bertram Taylor
Defending Counsel .... Mr. Tom Myers
Mary Raymond .... Miss Elsie Shelton
Martha Sampson .. Miss Cissie Cleveland
Constance Darvill .... Miss Muriel Inglis
—Junction, Manchester.

17.†*The Trap*, light comedy, in three acts, by Alice Clayton Greene. (Produced by the Oncomers' Society.)
Sir Jas. Meredith Mr. P. Clayton Greene
Captain Loftus ..... Mr. H. K. Ayliff
Peek ..... Mr. Wynne Weaver
Humphrey Travers .... Mr. Wilton Ross
Hon. George Burnaby Mr. G. Leigh-Pemberton
Lady Philippa Somers Miss E. Anton Lang
Nettie Gowan .. Miss Beatrice Fitzgerald
Margery Gowan ..... Miss Nancy York
Saunders ..... Miss Grace Richardson
Natalie ..... Miss Nell Du Maurier
Mrs. Philbrick ..... Miss Ina Royle
Mrs. Egliston ..... Miss Nita Ashby
Lady Meredith ..... Miss Daisy Atherton
—Little.

17.†*A Poem in Pantomime* (from "The Birth of the Opal," from "Poems of Pleasure," by Ella Wheeler Wilcox), arranged by Violet Furnivall, music by George Saker. (Produced by the Oncomers' Society.)
Sunbeam ..... Miss May Saker
Moonbeam ..... Miss Violet Furnivall
Chorus ..... Miss Sydney Keith
—Little.

17. *The Saloon*, play, in one act, by Henry James.
Owen Wingrave .. Mr. Everard Vanderlip
Spencer Coyle ..... Mr. Halliwell Hobbes
Bobby Lechmere ..... Mr. Owen Nares
Mrs. Coyle ..... Miss Frances Wetherall
Mrs. Julian ..... Miss Mary Stuart
Kate Julian ..... Miss Dora Barton
—Little.

19. *Preserving Mr. Panmure*, comic play, in four acts, by Arthur Wing Pinero. Last performance (the 99th) April 15.
Rt. Hon. Reg. Stulkeley Mr. Dawson Milward
Talbot Woodhouse..Mr. Dion Boucicault
St. John Panmure .... Mr. A. Playfair
Alfred Hebblethwaite Mr. Ed. Maurice
Hugh Loring ..... Mr. Rupert Lumley
Brabner ..... Mr. Frederick Culley
Kitts ..... Mr. Lance George

Preserving Mr. Panmure (continued).

Grant ..... Mr. Lewis Fielder
Mrs. Panmure .. Miss Lilian Braithwaite
Myrtle ..... Miss Iris Hawkins
Mrs. Hebblethwaite Miss K. Sergeantson
Dulcie Anstice .. Miss Marguerite Leslie
Miss Stulkeley ..... Miss Ada Ferrar
Josepha Quarendon .. Miss Marie Löhr
—Comedy.

20.¶*The Price She Paid*, drama, by B. Mervyn Fox. (Production, April 17, Gaiety, Burnley; London production, June 12, Royal, Stratford).—Standard, Hetton.

23. *The Governor-General*, musical comedy drama, in three acts, by J. A. Poulton.
Sir Cuthbert Darling Mr. E. Floyd Gwyne
Captain Bartley Pagett .. Mr. A. Stuart
Hon. Algernon Fitzmorris
Mr. J. Harrington
Admiral Fairfax, R.M. .. Mr. G. Downs
Dick Crawshaw .. Mr. George H. Doyle
Lieut. Frank Fairfax..Mr. C. H. Seaton
John Harding .... Mr. Norman Purnell
Bill Scupper ..... Mr. Jack Minto
Ethel Fairfax ..... Miss E. Hope
Mildred Fairfax .....Miss May Stuart
Florence Elton .... Miss Connie Meadows
Dolly Harcourt .... Miss Mollie Le Mair
—Grand, Gainsborough.

24.†*Before Sunrise*, one-act play, by Bessie Hatton.
Mr. William Sewell .. Mr. Thomas Sidney
Tom Bullock ..... Mr. Charles Thursby
Mrs. Sewell ..... Miss Estelle Stead
Caroline ..... Miss Dorothy Minto
Mary Swayne ..... Miss Cicely Hamilton
Jane ..... Miss Winifred Mayo
—Little.

24. *Afterwards*, play, in one act, by Miss Robertson. (London production, May 19, St. James's).
Kitty ..... Miss Dulcie Greatwich
Her Nurse ..... Miss Amy Coleman
Miss Wilson ..... Miss Winifred Emery
—Devonshire Park, Eastbourne.

24.‖*Man Proposes; Woman Disposes*, a one act comedietta by C. Edgar May.
Vera Illington ..... Miss Mabel Smith
Basil Lever ..... Mr. C. Edgar May
Phyllis ..... Miss Grace Cluer
—St. Peter's Hall, Hornsey.

26.‡*A Lesson in Rinking*, comedy, in one act, by Lewis Y. Dalrymple. (Originally produced at the Public Hall, Birchington, August 13, 1910.)
Mrs. Pride ..... Miss Elsa Hall
Trixy ..... Miss Lillie Fordham
Algy ..... Mr. Harry Parker
Reuben Brown .... Mr. S. J. Chapman
—Rehearsal.

26.†*Bouquets for Breakfast*, farce, in one act, by Lewis T. Dalrymple. (S.P., October 18, 1910, Ladbroke Hall, W.)
Mr. James Holston .. Mr. S. J. Chapman
Mrs. Holston ..... Miss Lillie Fordham
The Page ..... Mr. Harry Parker
La Señorita ..... Miss Elsa Hall
—Rehearsal.

26.†*The Contest*, play, by Jessica Solomon.
Miss Ross .....Miss Sydney Keith
Nora Mil's .....Miss Hilda Honiss
Mary Brown .....Miss Walton
Mrs. Bell .....Miss Rose Yule
—Lyceum Club.

26. *Wedding Bells*, opera, in two acts, by Emanuel Moor. words by L. v. Ferro, and translated by Alix Grein.
Gertrude .....Miss Marie Brema
Agnes .....Miss Edith Hallifax

Wedding Bells (continued).

Kathrein .....Miss Norah Morton
Gottfried ..... Mr. Spencer Thomas
Ulrich .....Mr. Allan Glen
Peasant Women:—Misses Dillon, Westerhout, Weir, Thorpe. Peasant Man:—Mr. Henry Early. Children:—Miss Estelle Gill, Master Woodgate—Savoy.

26. *A Water Dance*, "thought out" and arranged by Miss Marie Brema on Bendel's music, orchestrated by Frank Bridge. Dancers: Miss Ruby Ginner, Miss Una Reynolds, Mr. Allan Glen.
—Savoy.

26. *La Pompadour*, opera, in two acts, by Emanuel Moòr, words by L. v. Ferro, and A. L. Moor, translated by Alix Grein.
Louis XV. .....Mr. Frank Sinclair
La Pompadour .....Miss Marie Brema
Athénaïs d'Annebault..Miss Gladys Honey
Jeanne .....Miss Audrey Douglas
Lise .....Miss Estelle Gill
Rose .....Miss Doris Simpson
Chevalier de Vauvert ..Mr. Francis Braun
Comte de Vauvert ..Mr. Frederick Dillon
King's Messenger ....Mr. George Herbert
The Abbé .....Mr. Percy Hewitt
First Soubrette .....Miss Weir
Second Soubrette .....Miss Thorpe
—Savoy.

26. *King Argimenes and the Unknown Warrior*, fantastic mythological play, in two acts, by Lord Dunsany. (London production as *King Argimenes*, June 26, Court.)
King Argimenes ....Mr. Fred O'Donovan
Zarb .....Mr. J. M. Kerrigan
An Old Slave .....Mr. Fred Harford
A Young Slave ..Mr. Brinsley Macnamara
A Prophet .....Mr. J. A. O'Rourke
The King's Overseer ..Mr. Ambrose Power
King Darniak .....Mr. Arthur Sinclair
The Idol Guard ..Mr. Sydney J. Morgan
Keeper of the King's Dog
Mr. Eric Gorman
Queen Oxara .....Miss Maeve O'Donnell
Queen Atharlia .....Miss Sara Allgood
Queen Cahafra .....Miss Maire O'Neill
Queen Thragolind
Miss M. N. Shinbhlaugh
—Abbey, Dublin.

26.*John Gabriel Borkman*, William Archer's translation of Henrik Ibsen's play in four acts (originally produced May 3, 1897, Strand)—Court.

26. *Winter Sport*, one-act play, dramatised by Dorothy Brandon from "The Davoseps" —Lyceum Club.

27. *A Real Man*, dramatic sketch, in one scene, by Basil Mitchell.
Dandy Dave .....Mr. Hubert Helliwell
Silver Pete .....Mr. Edwin Clarke
Starchy Marlow ....Mr. Arthur Lowery
Red Hot Slocum .....Mr. J. A. Wilson
Mabel Clayton .....Miss Ada Hender
—Opera House, Wakefield.

28.¶*The Page*, dramatic costume sketch, by Charles Masse.
Lady Harfield .....Miss Dora Pass
Sir Roger Leyton .....Mr. Victor Gordon
Dorothy Hale .....Miss Cherry Veheyne
—Empire, Oldham.

29 *The Little Stone House*, play, in one act, by George Calderon. (Produced by the Stage Society.)
Varvára ..... Miss Elly Malyon
Astéryi ..... Mr. Franklin Dyall
Spiridón .....Mr. Leon M. Lion
Fomá .....Mr. Stephen T. Ewart
Mina .....Mrs. Saba Raleigh
A Stranger .....Mr. O. P. Heggie
A Corporal .....Mr. E. Cresfan
—Aldwych.

29. *Pride of Life*, comedy, in one act, by Ashley Dukes. (Produced by the Stage Society.)
Rachel Grant ....Miss Penelope Wheeler
Mary .....Miss Anne Gaston
Rupert Salesby .....Mr. Thomas Sidney
Howard Grant .....Mr. Vernon Steel
Millie Brandon .....Miss Mary Jerrold
—Aldwych.

29. *The Passing of Talma*, tragi-comedy, in one act, translated from the German of Armin Friedmann and Alfred Polgar, by H. A. Hertz. (Produced by the Stage Society.)
Talma .....Mr. Henry Ainley
Doctor Laplace .....Mr. Arthur Curtis
Mimi Gérard .....Miss Maxine Hinton
—Aldwych.

31.‡*The Witch*, play, in four acts, from the Norwegian, by H. Wiers-Jennsen, the English version by John Masefield. (Original British production, October 10, 1910, Royalty, Glasgow.)
Merete Beyer ..... Miss Janet Achurch
Bente ..... Miss Helen Boucher
Anne Pedersdotter..Miss Lillah McCarthy
Jorund ..... Miss Vera Coburn
David ..... Mr. Laurence Hanray
Herslofs-Marte .. Miss Penelope Wheeler
Martin ..... Mr. Arthur Wontner
Absolon ..... Mr. Claude King
Mester Jorgan ..... Mr. J. H. Brewer
Town Guards ... Mr. W. Hubert, Mr. Stuart Musgrove, Mr. William Fare
Mester Oläus .... Mr. Kenyon Musgrave
Mester Laurentius..Mr. George Ingleton
Mester Johannes .... Mr. Arthur Whitby
The Bishop ..... Mr. Ralph Hutton
—Court.

FEBRUARY.

1. *The Witness for the Defence*, play, in four acts, by A. E. W. Mason. Last performance (the 150th), June 24.
Henry Thresk .....Mr. George Alexander
Stephen Ballantyne .....Mr. Lyston Lyle
Harold Hazlewood ....Mr. Alfred Bishop
Richard Hazlewood .....Mr. Leslie Faber
Robert Pettifer ....Mr. Sydney Valentine
Hubbard .....Mr. E. Vivian Reynolds
A Servant .....Mr. F. Arundel
Baram Singh .....Mr. G. Trevor Roller
Stella Ballantyne .....Miss Ethel Irving
Mrs. Pettifer .....Miss Marie Linden
—St. James's.

2. *The Popinjay*, play, in four acts, founded on Alphonse Daudet's "Les Rois en Exil," by Boyle Lawrence and Frederick Mouillot. Last performance (the 147th), June 17.
King Christian II. .....Mr. Fred Terry
Prince Zara .....Master Eric Rae
Duke von Rosen....Mr. J. Carter-Edwards
Count Herbert von Rosen
Mr. Malcolm Cherry
Elysée Méraut .....Mr. Alfred Kendrick
Lebeau .....Mr. H. Humberston Wright
Boscovitch ....Mr. J. L. Dale
Marquis of Hezeta ..Mr. Philip Merivale
Tom Lewis .....Mr. Frederick Groves
Sauvadon .....Mr. Horace Hodges
Office Boy .....Mr. R. Easten Pickering
Major Domo .....Mr. Leslie Gordon
First Servant .....Mr. John Beamish
Second Servant ....Mr. Harold Anstruther
Séphora Lewis .....Miss Miriam Lewes
Countess von Rosen..Miss Molly Terraine
Queen Frédérique .....Miss Julia Neilson
—New.

3.¶*To Serve the Cross*, drama, in four acts, by Hal Reid.
Rev. J. J. Bartlett ....Mr. F. A. Marston
To Serve the Cross (continued).
Thomas Bartlett ....Mr. Ernest E. Norris
Josef Dumont .....Mr. E. S. Petley
Michael Grogan .....Mr. Edward Boddy
John Peabody .....Mr. Alfred Wood
Patsy Moran .....Mr. H. Wildey
E. P. Dustin .....Mr. T. Snow
C. H. Blackburn .....Mr. C. S. Burrell
Andrew Strong .....Mr. A. Wilson
Edward Stevens .....Mr. Henry Bell
Jem Coburn .....Mr. Arthur Dale
Rose Creighton .....Miss May Norris
Mrs. Mary Bartlett .....Miss de Verne
—Dalston.

4.‖*The Queen of Spades*, one-act dramatic sketch, by Cecil C. Lewis and Mitford Varcoe.
Baron Von Holtz ....Mr. Mitford Varcoe
Milsom Rick .....Mr. Cecil C. Lewis
James .....Mr. F. J. Kelly
Marcelle D'Auvergne
Miss A. Reeves-Smith
—Public Hall, Epsom.

4. *Under the Rose*, play, in three acts, by Minnie Douglas. (Produced by the English Play Society).
Sir Arthur Stuart-Goring
Mr. Matthew Boulton
Lord Frederick Constable
Mr. Hugh Ardale
George W. Peck .....Mr. T. Arthur Jones
Leslie .....Miss Enid Meek
Potter .....Mr. Frank Gordon
Agnes (Madame Ranier)
Miss Violet Luddington
Margot MacKie .....Miss Caroline Fenton
Leah Davidson .....Miss Doris Digby
Lady Stuart-Goring ....Miss Agnes Imlay
—Rehearsal.

4. *Madame's Holiday*, play, in one act, by Cecil Brough (produced by the English Play Society).
Sir Maurice Lessingham
Mr. T. Arthur Jones
Dr. Freeman .....Mr. Henry Middlemass
Yosif .....Mr. Dudley Pryke
Estelle Andrée .....Mrs. Alice Hasluck
Lady Lessingham ....Miss Marie Daventry
—Rehearsal.

4. *Those Who Dwell on the Threshold*, drama, in four acts, by Grace Vasey.
Varian Brande .....Mr. Chas. H. Lester
John Laird .....Mr. Sidney C. Hill
Captain Karlovitch .....Mr. John Mercer
Stafford Guthrie .....Mr. Albert Guyon
Jack Guthrie .....Mr. C. Leslie
General Guthrie .....Mr. A. W. Norman
Clive .....Mr. Bert Albert
Miser Brande .....Mr. Henry C. Gilpin
Clarke .....Mr. Horace Buckley
Rev. Mr. Goodman
Mr. Percival Christopher
The Keeper .....Mr. R. Ernstone
The Banner Bearer .....Mr. Harry Mason
Faith .....Miss Alice Hamer
Hope .....Miss Berthe Harvey
Charity .....Miss Claire Daine
Purity .....Miss Olive Melba
Gertie Guthrie .....Miss Dorothy Riddell
Lola Imeson .....Miss Nell Ingram
Vavara Merivitch ..Miss Beatrice Anderson
—Metropole, Gateshead.

4. *Outcast, The*, melodrama, in one act, by Cecil C. Lewis and Mitford Varcoe.
Dick Dacre .....Mr. A. Lightfoot
Lone Bill .....Mr. Mitford Varcoe
Jim Forester .....Mr. Cecil C. Lewis
Dandy Smith .....Mr. F. J. Kelly
Kit .....Miss Stella Morley
—Town Hall, Epsom.

4. *'Enery Brown*, one-act play, by Edward Granville—Town Hall, Epsom.

5. *The Polygon*, comedy, in four acts, by Harold Brighouse. (Produced by The Play Actors.)
Jim Pilling ..... Mr. H. K. Ayliff
Sally Pilling ..... Miss Lorna Lawrence
Janey Pilling ..... Miss Ida Mansfield
Walter Montgomery .. Mr. Frank Randell
Stephen Verity .... Mr. Herbert Bunston
Ernest Smithson ..... Mr. Alfred Harris
Samuel Bamford ..Mr. Fewlass Llewellyn
Nathaniel Alcorn .... Mr. James Gelderd
Archibald Vining ..... Mr. Allan Jeayes
Augustus Montgomery..Mr. H. Tabberer
Mrs. Vining ..... Miss Lucy Sibley
Mrs. Montgomery .. Miss Caroline Fenton
Lucy Verity ..... Miss Kitty Carew
Chauffeur ..... Mr. Wyn Weaver
Janet ..... Miss Constance Little
Maid ..... Miss Irene Malvesyn
Man ..... Mr. Alfred Bristowe
—Court.

6. *For Love of His Daughter*, melodrama of modern life, in a prologue and eleven scenes, by H. Brinsley Hill and J. H. Darnley.

CHARACTERS IN PROLOGUE.
Michael Scholtz .. Mr. Sheffield Bradford
Philip Densmore..Mr. A. Fellows Bassett
John Ware ..... Mr. John B. Shinton
Fleming ..... Mr. Phil Raymond
P.C. 1408 C ..... Mr. William Longshoe
Anna Scholtz ..... Miss Helene Forrest

CHARACTERS IN PLAY.
Francis, Earl of Standish Mr. Chas. Kean
Philip Densmore..Mr. A. Fellows Bassett
John Ware ..... Mr. John B. Shinton
Timothy Podmore ..... Mr. Chas. Cecil
Pierre ..... Mr. Percy Warlow
Jean Baptiste ..... Mr. Phil Raymond
Manservant ..... Mr. William Longshoe
Det.-Insp. Forster..Mr. Sheffield Bradford
Joshua Plymm ..... Mr. J. H. Terrell
Dorothy ..... Miss Denise Paul
Alphonsine ..... Miss Nina Osborne
Mrs. E. K. Bronson..Miss Mabel Stewart
Baroness de Clinchy...Miss Hélène Forest
—Palace, Newcastle.

6. *A Wife for a Day*, drama, by W. V. Garrod. (London production, April 17, Fulham).
Arthur Smith ..... Mr. Scott Leighton
Montague Turton .... Mr. Frank Dallas
Frank Morath .. Mr. Alex. J. Haviland
Henry Smith .... Mr. Fred Wilberforce
Watson ..... Mr. J. Sutton-Pateman
Mrs. Bardsley ..... Miss Alice Clarke
Adolphe Brisson .... Mr. H. Fredericks
Mona Denlock .... Miss Bertha Kingston
Anthony Denlock .... Mr. W. V. Garrod
Millie Turton .... Miss Phyllis Vaughan
—Royal, Macclesfield.

6. *Lonesome-like*, one-act play, by Harold Brighouse.
Sarah Ormrod .... Miss Gwynneth Galton
Emme Briely .... Miss Margaret Nybloe
Rev. Frank Alleyne .... Mr. Walter Roy
Sam Horrocks .... Mr. Edmond Breon
—Royalty, Glasgow.

6. *Athene*, farcical opera, libretto by R. T. Nicholson, music composed by Howard Talbot.
Joy ..... Miss Jessie Rose
Dolores ..... Miss Madge Campbell
Athene ..... Miss Janet Grey
Duke Glenmuir ..... Mr. Dudley Page
Graynx ..... Mr. W. S. Watkins
Marquis Babbington .....Mr. B. M. Jary
Deedes ..... Mr. S. Bread
Silas Wizz .....Mr. A. P. Macalister
Cholmondeley ..... Mr. Bert Dennick
Beauchamp ..... Mr. Geo. Fysh
Marjoribanks ..... Mr. Ralph Melton

Athene (continued).
Duchess Glenmuir ..... Mrs. Monkman
Lady Drummond Fyffe ..... Mrs. Kirk
Cora ..... Miss Page
Norah ..... Miss Monkman
Dora ..... Miss Smith
—Royal, King's Lynn.

6.**Grace*, play, in four acts, by W. Somerset Maugham. (Originally produced, October 15, 1910, Duke of York's). Last performance (the 8th), February 11.

6.**The Speckled Band*, play, in three acts, by Arthur Conan Doyle. (Originally produced June 4, 1910, Adelphi.) Last performance (the 21st), February 21.

7.¶*Thaïs*, play, founded on Anatole France's novel by Paul Wilstach.
Thaïs ..... Miss Blanka Stewart
Damiel ..... Mr. Chas. Combe
Nicias ..... Mr. Danvers
Hermedorus .....Mr. Paul Newnes
Dorion ..... Mr. Lionel Hayzen
Eucrites ..... Mr. Fred Marsh
Chereas ..... Mr. Martin Browne
Aristobulus ..... Mr. Sydney Smith
Zenothemis ..... Mr. Field Fisher
Flavian ..... Mr. Lawrence Wren
Paul ..... Mr. George Charles
Palemon } Mr. Leonard Calvert
Damon }
Adhames ..... Mr. Tom Clarke
Cephanes ..... Mr. Walter Price
Crobyle ..... Miss Kathleen Reali
Myrtale ..... Miss Marie Watson
Drose ..... Miss Lucy Marion
Philina ..... Miss Dorice Furme
Albina ..... Miss Vera Wallace
—Ladbroke Hall, W.

7. *On the Latch*, sketch, by Geoffrey Wilkinson.
Andrew Street .... Mr. B. Hatton Sinclair
May Street ..... Miss Mildred Gilbert
Miss Masters ..... Miss Rosalind Ross
A Stranger ..... Mr. Geoffrey Wilkinson
—Rehearsal.

8. *All that Matters*, play, in four acts, by Charles McEvoy. Last performance (the 45th), March 18.
Olive Kimber .. Miss Phyllis Neilson Terry
Mrs. Kimber ..... Miss Helen Haye
Rachel Strong .... Miss Carlotta Addison
Mrs. Mason ..... Miss Clare Greet
Phœbe Mason ..... Miss Gladys Harvey
Miss Fenner .... Miss Sydney Fairbrother
Miss Banks ..... Miss Enid Rose
Maude ..... Miss Mabel Adair
Mrs. Boyd ..... Miss Agnes Thomas
Allan Hyde ..... Mr. Norman Trevor
Stanley Kimber .. Mr. Charles V. France
Henry Pacy ..... Mr. E. Lyall Swete
James Gill ..... Mr. E. A. Warburton
Isaac Strong ..... Mr. J. Fisher White
Kenneth Mason .... Mr. Charles Maude
Mr. Tisdale ..... Mr. H. R. Hignett
Mr. Twidle ..... Mr. Norman Page
—Haymarket.

9.‖*The Inheritance*, drama, in one act, by C. Edgar May.
Richard Carthew .... Mr. C. Edgar May
René de Bourbillon .. Miss Irene Graham
Mrs. Brooks ..... Miss Gladys East
—Iron Room, Stroud Green, N.

13.‡*The Ruin of Her Life*, drama, in four acts, by Mrs. Morton Powell. (Originally produced, Royal, Leicester, October 31, 1910.)
Mary Macaire .... } Mrs. Charles Sugden
Lady Selwyn .... } Mrs. Charles Sugden
"The Duchess" . } Mrs. Charles Sugden
Alice ..... Little Florence Maye
Alice ..... Miss Mary Vane
Fairy ..... Miss Ethel Grey
Fairy ..... Miss Hetty Graham
Mother Blight ..... Miss L. Norman

The Ruin of Her Life (*continued*).
Dan Devil Macaire .... Mr. A. B. Mackay
Eli Shadwell ..... Mr. Sam Roberts
Curley Smiler ..... Mr. Johnny Leoni
Bill Buster ..... Mr. J. Parry
James Tracey ..... Mr. Edward Keand
Harry Heather ..... Mr. Horace Booth
Sir Philip Selwyn .... Mr. Henry C. Ward
Police-Sergt. Grip .....Mr. J. W. Butler
Ned Wilde .....Mr. Chas. Coventry
—Marlborough.

13. *The Heart Bowed Down*, melodrama, in four acts, by Mrs. F. G. Kimberley. London production, Lyric Hammersmith, February 27, under which date see cast.
—Junction, Manchester.

14.‖*Deceivers Three*, one-act farce, by C. Edgar May.
Josiah Browne ..... Mr. C. Edgar May
Folly Fairleigh ..... Miss Gladys East
Phyllis ..... Miss Grace Cluer
Saunders ..... Mr. Tony Rendle
—Freehold Social Inst., New Southgate.

15. *The Lowland Wolf*, drama, in three acts, translated, from the Spanish of Angel Guimera, by Wallace Gillpatrick and Guido Marburg
Manelich ..... Mr. Martin Harvey
Sebastian ..... Mr. Charles Glenney
Tomas ..... Mr. Percy Foster
Mosen ..... Mr. A. E. Raynor
Jose ..... Mr. E. Stidwell
Nando ..... Mr. G. T. Lambert
Peluca ..... Mr. A. Ibberson
Morrucho .....Mr. Philip Hewland
Antonia ..... Miss Sybil Walsh
Pepa ..... Miss Brenda Gibson
Maria ..... Miss Bessie Elder
Nuri ..... Miss Ethel Patrick
Maria ..... Miss N. de Silva
—Opera House, Leicester.

16. *Mr. Jarvis*, play, in four acts, by Leon M. Lion and Malcolm Cherry (adapted from Beth Ellis's novel, "Madam, will you Walk?") Last performance (the 35th), March 18.
Charles Lebrun ....Mr. Gerald du Maurier
Viscount Bolingbroke Mr. H. V. Esmond
Lord Peter Wildmore ..Mr. H. M. Allen
Lord Godolphin ..Mr. Leon Quartermaine
Sir Lionel Pilkerton ....Mr. Ronald Squire
Captain Drummond Mr. Daniel McCarthy
The Duke D'Aumont Mr. Mervyn Rentoul
Sir George Holt Mr. H. Lawrence Leyton
Mr. Stanmore .....Mr. Ernest Graham
Andrew Willis .....Mr. Jules Shaw
Jonathan Fielding ..Mr. A. Willoughby
Joseph .....Mr. Guy Cary
Servant .....Mr. Talbot Homewood
Lady Margaret Beauchamp
Miss Amy Brandon Thomas
Lady Betty Acton ....Miss Dorothy Bell
Lady Anne Fairfax .....Miss D. Walker
Mistress Cochrane .....Miss Mary Rorke
Mistress Stanmore .....Miss Mary Leslie
Mistress Fielding ..Miss Florence Harwood
Duchess of Marlborough Miss H. Watson
—Wyndhams.

16.†*The Fundamental Principle*, comedy, in three acts, by M. Stanley Clark.
Mrs. Pelham .....Lady Clarke Jervoise
Mrs. Marchmont ....Miss Clarke Jervoise
Mirabelle .....Miss Olive Stirling
Mason .....Miss B. Conyngham Denison
John Marchmont, K.C. ..Hon. S. Powys
Capt. Conway Seymour ....Mr. V. Steel
Mr. Smithers ..Mr. A. F. Clark Jervoise
Murphy .....Mr. Philip Streatfield
—Criterion.

16. *Captain Jack*, play, by F. Cecil—Royalty, Morecambe.

20.**The Catastrophe*, a one-act play, by Hubert C. Ferraby (originally produced, Rehearsal, March 11, 1909).
Henry Holden .....Mr. Alex Maclean
Harold Barnes ..Mr. J. Henry Twyford
Mrs. Montague .....Miss Mary Palmer
Ethel Holden .....Miss Ethel Percival
Marks .....Mr. Langley Say
—Opera House, Woolwich.

20. *Fowl Play*, one-act play, by Ronald Howe.
Gilbert Warren ....Mr. Reginald Maurice
Sybil Warren .....Miss Lorna Lawrence
Mr. Toburth .....Mr. Lambert Plummer
Mary .....Miss Esther Whitehouse
Boy .....Master Stanley Groome
—Broadway.

20. *His Child Wife*, domestic drama, in four acts, by Frank Lindo and Arthur Skelton, with incidental music composed by Arthur Skelton.
Dr. Arnold Mayne .....Mr. Frank Lindo
James Hackett .....Mr. Arthur Bawtree
Rev. Harry Denton Mr. Chas. K. Francis
Ebenezer Crouch .....Mr. Arthur Trail
Tom Barker .....Mr. Bert Dench
Captain Fairholme ..Mr. Norman Chantry
Col. Terence O'Neil .....Mr. Will Smith
Jan Van Lueyd .....Mr. Tom Lewis
Bill Salem .....Mr. F. Thompson
Bob Balers .....Mr. Sam Thornton
Evans .....Mr. H. Richards
Flora Mayne .....Miss Ernestine Walker
Phœbe Wilkins .....Miss Liza Coleman
Smithson .....Miss Trevor
Ruth Fairholme ..Miss Marion Wakeford
—Brixton.

20.‡*The Tallyman*, comedy, in one act, by Edward A. Parry (originally produced, Gaiety, Manchester, February 28, 1910).
Charlotte MacIntyre Miss Edyth Goodall
Mrs. Gutterage .....Miss Ada King
John MacIntyre .....Mr. Herbert Lomas
Angus Grant .....Mr. Leonard Mudie
—Coronet.

20. *A Near Thing*, one-act play, by Charles H. Dickinson.
Tommy Carr .....Mr. Gerald Ames
Otto Löwenstein ....Mr. Herbert Druce
Sergeant Davis ..Mr. Charles B. Vaughan
Nell Cathcart .....Miss Mona Harrison
—Prince of Wales's.

20. *Myosota*, comic opera, by John Birkett, jun.
Tartar .....Mr. A. Darnborough
Ulfin .....Mr. W. R. Bradbury
Ironedon .....Mr. Jess Haign
Pluto Phenomnibus .... } Mr. E. Mason
Woodbine ..... }
Dandelion .....Mr. T. Caton
Messenger .....Mr. H. Coulton
Rowena .....Miss L. Swain
Mab .....Miss Nelson
Meme .....Miss M. Redhead
Bertha .....Miss Dorman
Freda .....Miss M. Greenwood
Edith .....Mrs. F. J. Sibbald
Myosota .....Miss M. Shaw
—Royalty, Morecambe.

20. *The Coiner's Wife*, drama, in four acts, by F. Brooke Warren.
Sir James Franklyn .. Mr. Tom T. Wilson
Eustace Dare .... Mr. Vernon Sansbury
Leonard Murray .... Mr. Frank Beresford
Bobbie Vane ..... Mr. Walter Rousby
Charles Franklyn ..... Mr. Eric Lugg
Joe ..... Mr. Fred Russell
Morecambe ..... Mr. Alfred Lee
Lewis Weldon ..... Mr. William Albury
Jasper Leigh ..... Mr. G. C. Gratton
Inspector Gale .... Mr. Herbert Royston
Usher of the Court....Mr. Arthur Carlyle
Phyllis ..... Miss Nellie May
Jane Hopper ..... Miss Ada Shaw
Ruth Franklyn ..... Miss Ida Heron
—Royal, Colchester.

20. *Force of Circumstances*, farcical playlet, with music by Frederick Mantell.
Hon. Algernon Anglesbury..Mr. F. Mantell
Smuggs ..... Mr. Will Irvin
Mrs. Grunt ..... Miss May Ashford
Polly ..... Miss Lily Leslie
Cora Anglesbury .... Miss Edith Maynard
—Gaiety, Dundee.

20. *A Prince of Pleasure*, drama, in four acts, by C. Watson Mill.
Romaine the Wanderer
Mr. D. Lewin Mannering
King of Zoromania..Mr. Fredk. Castleman
Valorine .....Mr. W. H. Garbois
Capt. Oscar Rucene..Mr. Burton Yaldwyn
Captain Lorenza ....Mr. Fenton Wingate
Lord Ulric Surfain .....Mr. Ben Barnett
Constant .....Mr. G. Aubrey Hall
Eldardo .....Mr. J. E. Turner
Gervaise .....Mr. Martin Moore
Zanetta .....Miss Constance Barton
Lady Rosamund ....Miss Mary Mannering
Edytha .....Miss Marie Ramuz
Althea .....Miss Eva Stuart
—Opera House, Kidderminster.

20. *Staatsanwalt*, Alexander—Cripplegate Institute.

20. *Little Phil's Mother*, drama in three acts, by Charles A. Clarke (originally produced October 4, 1909, Opera House, Wakefield)—Royal, Woolwich.

21.‡*Bardelys the Magnificent*, romantic comedy, in four acts, by Henry Hamilton and Rafael Sabatini. (Originally produced Royal, Birmingham, August 29, 1910.) Last performance (the 52nd), April 8.
Louis XIII. ..... Mr. Ashton Pearse
Marquis de Bardelys .. Mr. Lewis Waller
Comte de Castelroux .. Mr. Wm. Haviland
Vicomte de Lavedan..Mr. S. W. Ashworth
Regnier de Suffren .. Mr. Frank Woolfe
Chevalier de St. Armand..Mr. Reg. Dane
Réné de Lespéron
Hector de Marsac
Mr. W. Cronin Wilson
Eugène de La Fosse .. Mr. Cecil Cameron
Léon de Mironsac ..... Mr. Leslie Rea
Captain Cazalet .. Mr. Lewis Broughton
De Mortemar .... Mr. Dion Titheradge
De Calonne .. Mr. A. Caton Woodville
Pierre Rodenard .. Mr. Alec F. Thompson
Anatole ..... Mr. S. J. Warmington
St. Yves ..... Mr. Frederic Morena
Usher .. .. Mr. Ernest Baxendell
Soldier ..... Mr. Stanley Logan
Vicomtesse de Lavedan..Miss Lottie Venne
Roxalanne de Lavedan..Miss M. Titheradge
Andrée de Marsac .. Miss Dorothy Dix
Paquotte .... Miss Gabrielle de Wilden
—Globe.

21.†*Rococo*, farce, in one act, by Granville Barker.
Rev. Simon Underwood .. Mr. A. Whitby
Mrs. Underwood .... Miss Kate Bishop
Miss Underwood .. Miss Agnes Thomas
Mortimer Uglow .... Mr. Norman Page
Reginald Uglow .... Mr. Montagu Love
Mrs. Reginald Uglow .. Miss G. Scaife
—Court.

22.‡*Red 'Ria*, play, in one act, by Gertrude and Jack Landa. (Originally produced Gaiety, Manchester, March 28, 1910.)
'Ria ..... Miss Edith Goodall
Mrs. Perkins ..... Miss Ada King
Countess Polhurst .... Miss Muriel Pratt
Major Fitzalwin .... Mr. Milton Rosmer
—Coronet.

22. *Baby Mine*, farce, in three acts, by Margaret Mayo. (Originally produced in America. After production at Fort Wayne on June 6 and in Chicago on June 8, 1910, the piece was brought out at Daly's, New York, on August 23.) Transferred to Vaudeville, May 15. Last performance, (the 343rd.) January 12, 1912,
Jimmy Jinks .... Mr. Weedon Grossmith
Alfred Hardy .... Mr. Donald Calthrop
Michael O'Flarety..Mr. Drelincourt Odlum
Inspector Thompson .. Mr. Arthur Leigh
Detective Donovan .. Mr. F. Finch Smiles
Aggie ..... Miss Lilias Waldegrave
Rosa Gatti .... Miss Constance Bachner
Maggie O'Flarety .. Miss E. Innes-Kerr
Zoie ..... Miss Iris Hoey
—Criterion.

22. *The Young Lady of Seventeen*, play, in one act, by Charles H. E. Brookfield.
Hon. Johnnie Gandel..Mr. Stafford Hilliard
Sergeant Carbett ..Mr. Drelincourt Odlum
Mrs. Trelawney-Browne..Miss Annie Hill
Arabella .....Miss Shelley Calton
Gwendolen .....Miss Lynn Fontanne
Miss Kirkham ..Miss Constance Bachner
—Criterion.

23. *The Lily*, modern play, in four acts, being an adaptation of Pierre Wolff and Gaston Leroux's *Le Lys* (Vaudeville, Paris, December 17, 1908), by David Belasco. Transferred to Duke of York's, April 15. Last performance (the 82nd) May 13.
Comte de Maigny .. Mr. Laurence Irving
Vicomte de Maigny .. Mr. Douglas Imbert
Huzar ..... Mr. Arthur Lewis
Georges Arnaud .... Mr. Rupert Harvey
Bernard ..... Mr. Ivan Berlyn
Emile Plock ..... Mr. William Holles
Joseph ..... Mr. Robert Cranney
Jean ..... Mr. James Skea
Michel ..... Mr. George Owen
Lucie ..... Miss Sybil Noble
Mme. de Leguy ..... Miss Mary Forbes
Mme. de Rocourt .. Miss Lisa Macready
Odette ..... Miss Geraldine Oliffe
Christiane ..... Miss Mabel Hackney
—Kingsway.

23.‖*The Trinket*, one-act play, by E. W. Pargeter.
Dame Martel ....Miss Florence M. Neale
Margaret .....Miss Edythe M. Neale
Dame Voorne .....Miss Minnie Spiers
Catherine .....Miss Mabel E. Neale
Sir Walter Demeter ..Mr. E. W. Pargeter
John Weightar ..Mr. J. George Gamble
—St. John's Rooms, Stockton-on-Tees.

24. *Loaves and Fishes*, "satire," in four acts, by W. Somerset Maugham. Last performance (the 48th) April 7.
Canon Theodore Spratte ..Mr. R. Loraine
Earl Spratte ..... Mr. C. M. Lowne
Rev. Lionel Spratte .. Mr. Basil Hallam
Lord Wroxham ..... Mr. Athol Stewart
Bertram Railing .... Mr. Thomas Holding
Ponsonby ..... Mr. Duncan McRae
Mrs. Fitzgerald ..... Miss Ellie Jeffreys
Lady Sophia Spratte .. Miss Frances Ivor
Winifred Spratte .... Miss Nina Sevening
Gwendolen Durant .... Miss Viva Birkett
Mrs. Railing ..... Miss Florence Haydon
Louise Railing ..... Miss Mary Barton
—Duke of York's.

24.¶*Bow Sing*, Chinese opera in one act and three scenes, libretto by Carroll Fleming, theme suggested by Arthur Voegtlin, music by Manuel Klein.
Bow Sing ..... Miss Ethel Royale
Ling Fang ..... Mr. Leonard Calvert
D'Arcy ..... Mr. Orlando Barnett
Mong Gok ..... Mr. Cecil Calvert
Katu ..... Miss Dora Levis
A Mandarin ..... Mr. Charles Combe
An Old Musician .... Mr. Martin Browne
A Guard ..... Mr. Leslie Marks
—Ladbroke Hall, W.

24.¶*The Rose Shop*, musical comedy, in three acts, book and lyrics by Joseph W. Herbert, music by Victor Herbert.
Aristide Boutonniere Mr. Leonard Calvert
Rose ..... Miss Blanka Stewart
Marianne ..... Miss Dora Levis
Philippe ..... Mr. Cecil Calvert
A. Comte de Paravante Mr. O. Barnett
Boni De Francellas .. Mr. Charles Combe
Alphonse Castalet .. Mr. Martin Browne
Gaston Gerome ..... Mr. Leslie Marks
Picotee ..... Mr. Charles Snow
—Ladbroke Hall, W.

24.‖*Mrs. Waterlow Chaperone*, comedy, in three acts, by Margaret B. Cross.
Henry Waterlow .... Mr. Alfred Dight
Hon Robert Lamorna Mr. Walter Giffard
Captain Lewis Gurney ..Mr. H. B. Tuffill
Sylvester Uhlmann .. Col. F. L. Grundy
G. A. Smith ..... Mr. A. L. Lucas-Tooth
Waiter ..... Mr. Guy Caines
Anne Waterlow .... Miss Beryl Durand
Cynthia Lee Pegram Miss Florence Cross
Marion Dale .. Miss Nell Seppings-Wright
—Court.

25.¶*Natoma*, opera in three acts, book by Joseph D. Redding, and music by Victor Herbert.
Don Francisco de la Guerra
Mr. Leonard Calvert
Father Peralta ..... Mr. Danvers
Juan Bautista Alvarado Mr. C. Calvert
Jose Castro ..... Mr. Leslie Marks
Pico ..... Mr. Charles Combe
Kagama ..... Mr. Martin Browne
Bruzzo ..... Mr. James March
Paul Merrill ..... Mr. George Conway
Barbara da la Guerra Miss Blanka Stewart
Natoma ..... Miss Dora Levis
Chiquita ..... Miss Maidie Mason
—Ladbroke Hall, W

25.**The Merry Wives of Windsor*, William Shakespeare's comedy, in four acts. Last performance (the 49th) April 8.
Sir John Falstaff .....Mr. Oscar Asche
Fenton .....Mr. George Relph
Shallow .....Mr. Athol Forde
Slender .....Mr. Ewan Brooke
Ford .....Mr. Herbert Grimwood
Page .....Mr. R. Ian Penny
Sir Hugh Evans .....Mr. H. Tripp Edgar
Dr. Caius .....Mr. Caleb Porter
Host of the Garter Inn
Mr. Arthur Trantom
Bardolph .....Mr. J. Fritz Russell
Pistol .....Mr. Charles A. Doran
Nym .....Mr. Alfred Bristowe
Robin .....Master C. Roy Rosten
Simple .....Mr. R. F. Anson
Rugby .....Mr. Gordon Harker
Mistress Ford .....Miss Lily Brayton
Mistress Page..Miss Constance Robertson
Anne Page .....Miss Elfrida Clement
Mistress Quickly ..... Miss Bessie Major
—Garrick.

26. *Peer Gynt*, dramatic poem, by Ibsen (translated by William and Charles Archer). (Produced by the Ibsen Club.)
Peer Gynt ..... Miss Pax Robertson
Aslak ..... Mr. Townley Searle
The Bridegroom .... Mr. Arthur L. Gale
The Bridegroom's Father Mr. J. L. Dale
Solveig's Father ..... Mr. E. Adeney
The Kitchen-Master .. Mr. F. P. Stanley
A Man ..... Mr. E. Brooke
The Dovré King ..... Mr. J. L. Dale
A Lean Person ..... Mr. Maurice Elvey
A Button Moulder .. Mr. Townley Searle
The Boyg ..... Mr. Elvey
Ase ..... Miss Gladys Jones
Solveig ..... Miss Vivienne Peek
Solveig's Mother ..... Miss Bazalgette
Helga ..... Miss Hermione Leister

Peer Gynt (continued).
Ingrid ..... Miss Edith Edwards
Kari ..... Miss Violet Bazalgette
The Three Peasant Girls
Misses Meek, Ivy Dymond, Edwards
The Green-Clad One .. Miss Muriel Meek
The Brat ..... Miss Hermione Leister
The Three Saeter Girls
Misses Meek, Edwards, Dymond
—Rehearsal.

27.**Salome*, Oscar Wilde's one-act tragedy (presented by the New Players).
Herod Antipas ....Mr. Herbert Grimwood
Iokanaan, the Prophet
Mr. Arthur Wontner
The Young Syrian..Mr. Harcourt-Williams
Page of Herodias .....Mr. Eric Maturin
Tigellinus .....Mr. George Ingleton
First Soldier .....Mr. Stephen T. Ewart
Second Soldier .....Mr. Percival Clarke
First Jew .....Mr. Leon M. Lion
Second Jew .....Mr. A. L. Burke
Third Jew .....Mr. Terence O'Brien
Fourth Jew ....Mr. Frank Arundel
Nazarene ....Mr. Peter Blunt
A Cappadocian .....Mr. Frederic Sargent
A Slave .....Mr. Kenneth Dennys
Naaman .....Mr. Leslie Rea
Herodias .....Miss Edyth Olive
Salome .....Miss Adeline Bourne
—Court.

27.†*The Female Detective*, melodrama, in four acts, by Horace Stanley (originally produced, Osborne, Manchester, May 30, 1910).
Tom Heathcote, V.C...Mr. Albert Sember
Colonel Heathcote ....Mr. T. B. Brabazon
Basil Vane .....Mr. Charles Burdon
Tubby Philpotts .....Mr. Horace Stanley
Reggie Lamb .....Mr. Frank Sutherland
John Good .....Mr. Harold E. Kinton
Nathaniel Leach .....Mr. Basil Brabazon
Silas Blott .....Mr. Fred Seymour
Ned Jolliboy .....Mr. Harry Loates
Amos Gadfly .....Mr. Stanley Alderson
Daddy Dodman .....Mr. George Jacques
Inspector Jarvis ....Mr. Ernest Griffiths
P.C. Doyle .....Mr. William Artand
Simon Lobb .....Mr. Harry McReavy
Felix Hogg .....Mr. Mark Lane
Dick .....Little Minnie Halstan
Emma Toogood .....Miss Kate Kilpack
Anastasia Honeybun .....Miss Ida Fane
Molly Biggs .....Miss May Alderson
Peggy Green .....Miss Hilda Miller
Nellie Danvers .....Miss Violet Agnew
Myra Mayne .....Miss Clara Santley
—Royal, Stratford.

27. *Patty Packs a Bag*, comedietta, by David Garrow.
Patty Langdon .....Miss May Norris
Mrs. Landon .....Miss Mary Bartick
Captain Finch .....Mr. F. A. Marston
—Grand, Southampton.

27.†*The Heart Bowed Down*, drama, in four acts, by Mrs. F. G. Kimberley (originally produced, Junction, Manchester, February 13).
Signor Nello Cariello..Mr. Chas. Draycott
Philip Austin .....Mr. Arthur Elwyn
George Howard .....Mr. Edward Warden
James Butler .....Mr. Robert Sawin
Jack Smith .....Mr. Austin Clare
Frank Mackenzie .....Mr. Oliver Renne
Black Sammy ....Master Douglas Stuart
Albert Jones .....Mr. Henry Masters
P.C. Wilson .....Mr. Thomas Causer
Footman .....Mr. John A. Riley
Telegraph Boy .....Mr. Harry Fane
Charlotte Austin ....Miss Emma Rainbow
Bridget Flanagan .....Miss Maud Elliott
Little Sybil .....Wee Winnie Warden
Flossie May .....Miss Violette Vivienne
Margaret Howard .....Miss Lily Roselle
Irene Royal .....Mrs. Chas. Draycott
—Lyric, Hammersmith.

27. *The Caravanners*, comedy, in one act, by Beatrice Heron Maxwell.
Susan Strachy ..... Miss Hilda Francks
Psyche Bloomfield ..... Miss Vera Vallis
Chilton Mosford ..... Mr. Norman Yates
Head Keeper ..... Mr. Victor Dudley
The Duke of Denver .. Mr. J. H. Lindsell
—Gaiety, Hastings.

27. *Spinks and Co.*, one-act humorous play, by Frederick Mantell.
Algernon Spinks ..... Mr. F. Mantell
Tom ..... Mr. Will Irvin
Daisy ..... Miss Lily Leslie
Minnie ..... Miss Edith Maynard
—Curzon Hall, Birmingham.

28.† *The Career of Nablotsky*, comedy, in three acts, by Prince V. Buriatinsky (one act only produced, Little, December 8, 1910). Reproduced as *The Great Young Man*, Kingsway, October 31.
Prince Chernoyarsky
Mr. Halliwell Hobbes
Princess Helen Nablotsky
Mme. Lydia Yavorska
Variagin .....Mr. Kinsey Peile
Nablotsky .....Mr. Charles Maude
Sambaroff .....Mr. Ivan Berlyn
Baroness Bilderingshoff
Miss Suzanne Sheldon
Count Talysin .....Mr. James Hearn
Yahontoff .....Mr. Edmund Gwenn
Servant .....Mr. David Darrell
—Royalty.

28. *Rosamond*, one-act play, by John Pollock—Royalty.

MARCH.

1.* *The Prisoner of Zenda*, romantic play, adapted from Anthony Hope's novel by Edward Rose. (Originally produced, St. James's, January 7, 1896.) Last production (the 96th), May 20.

CHARACTERS OF THE PROLOGUE.
Prince Rudolf ..... Mr. Henry Ainley
Duke Wolfgang .. Mr. Stephen T. Ewart
Earl of Rassendyll Mr. Norman MacOwan
Horace Glyn ..... Mr. Richard Neville
Jeffreys ..... Mr. Percy Baverstock
Giffen ..... Mr. Louis Field
Countess of Rassendyll..Miss Mary Dibley

CHARACTERS OF THE PLAY.
Rudolf the Fifth ....
Rudolf Rassendyll ... } Mr. Henry Ainley
Michael Duke of Strelsau
Mr. Stephen T. Ewart
Colonel Sapt ..... Mr. J. T. Macmillan
Fritz von Tarlenheim..Mr. Frank Tennant
Captain Hentzau ..... Mr. Fred Morgan
Detchard ..... Mr. Bellenden Clarke
Bertram Bertrand Mr. H. Wilmot Jackson
Marshal Strakencz .. Mr. R. C. Wilding
Lorenz Teppich .... Mr. Sydney Hamilton
Franz Teppich .... Mr. Herbert Williams
Lord Topham ..... Mr. Edward Thane
Ludwig ..... Mr. H. Eller
Toni ..... Mr. Thomas
Josef ..... Mr. George Gamble
Princess Flavia .... Miss Rosalie Toller
Antoinette de Mauban Miss Ethel Warwick
Frau Teppich ..... Miss Eileen Kerin
—Lyceum.

3. *Poor Joe*, playlet, based on the waif scenes in Charles Dickens's "Bleak House." —Holloway Empire.

4. *Peggy*, musical play, in two acts, by George Grossmith, jun., the music by Leslie Stuart, and lyrics by C. H. Bovill. Second edition, October 21. Last performance (the 270th), December 16.
Auberon Blow..Mr. Geo. Grossmith, jun.
Hon. James Bendoyle Mr. F. Robert Hale

Peggy (continued).
Montagu Bartle .... Mr. Herbert Jarman
Aristide Picot.....Mr. Arthur Hatherton
'Phonso ..... Mr. Ernest Mahar
Marquis of Didsbury..Mr. Guy Struthers
Emil ..... Mr. Harry B. Burcher
Mr. Albert Umbles....Mr. Edmund Payne
Polly Polino ..... Miss Gabrielle Ray
Doris Bartle ..... Miss Olive May
Diamond ..... Miss Enid Leslie
Lady Florence Alister..Miss Nancy More
Mrs. Ware-Wills .... Miss Ruby Kennedy
Miss Vooch ..... Miss Madge Melbourne
Jinnie ..... Miss Dorothy Selbourne
Ethel ..... Miss Blanche Stocker
Cecilie ..... Miss Marie Mitchell
Rosie ..... Miss Gertrude Thornton
Maud ..... Miss Connie Stuart
Nini ..... Miss Gladys Ffolliot
Jeannette ..... Mlle. S. Bourcard
Peggy Barrison ..... Miss Phyllis Dare
—Gaiety.

4.‖ *The Suffrage Girl*, musical play, by Percy Nash, in two acts, music by Frank Armstrong.
Benjamin Hanks ..... Mr. E. J. Bury
Frank Rothsay ..... Mr. Reginald Good
Rev. Algernon Fossitt.. Mr. E. P. Bennett
Sir Thomas Dewston .... Mr. Percy Nash
Harry Fancourt ..... Mr. Louis Rihll
Nicodemus K. Bunker .... Mr. F. G. Page
Nuggett ..... Master Newman
James ..... Mr. F. Brown
Smeek ..... Mr. Gus Haines
Mr. Hamworthy ..... Mr. A. C. Wilding
Dora Spencer ..... Miss Joan Ritz
Araminta Dewston .... Miss Ada Palmer
Lady Hillyard ..... Miss Rita Otway
Sybil Dewston ..... Miss Olive Turner
—Court.

4. *The Land of Nonlocia*, musical and satirical play, in three scenes, new songs by W. H. C. Nation.
Florian ..... Miss Una Bruckshaw
Phormio ..... Mr. Charles Hanbury
Arbutus ..... Mr. Arthur Estcourt
Corlander ..... Mr. Cyril Dane
Mercutio ..... Miss May Hollom
Princess Iris ..... Miss Ruby Forbes
Amaryllis ..... Miss Alicia Lungo
Lord Goldsticko .... Miss Winifred Hays
Lord Silverstick ..... Miss Lilian Bell
—Royalty.

5. *Married by Degrees*, comedy in three acts, by A. P. Sinnett (produced by The Play Actors). See also under date September 16.
Lady Belmont ....Miss Gwendolen Bishop
Leonora .....
Lucy Vannerby . } Miss Maud Hoffmann
Mrs. Waterhouse ....Miss Gwladys Morris
Alice .....Miss Lilian Tweed
Mrs. Jones. ..... Miss Inez Bensusan
Jane .....Miss Edith Anton Laing
Mr. G. Winthorp, F.R.S.
Mr. Hugh Tabberer
Raymond Gaskell ....Mr. Frank Randell
Rev. Joseph Stewart Mr. Grendon Bentley
Count Garciola .....Mr. Herbert Dansey
Hotel Waiter .....Mr. Benedict Butler
—Court.

6. *Lady Jane*, comedy, in one act, by Arthur Eckersley.
Jane ..... Miss M. Dandridge
Miss Tuftington ..... Miss D. Bretherton
Mrs. Halfpenny ..... Miss O. Brooke
Frank Loveday ..... Mr. D. Hawthorne
Mr. Elfick ..... Mr. Mark Hannan
—Artillery, Woolwich.

6. *The Doctor's Experiment*, three-act comedy-drama, by J. Wellesley Lynn. (Originally produced as a one-act sketch at the

The Doctor's Experiment (*continued*).
Scala, March 10, 1908.) London production, Fulham, April 24.
Dr. Eames ..... Mr. Cyril Rawdon
Lieut. Haddon ..... Mr. Roy Travers
Dr. Wilmot ..... Mr. J. E. Stephenson
Col. Dixon ..... Mr. George Leicester
Mr. Vernon ..... Mr. Kenneth Black
Mrs. Carpenter ..... Miss Maud Shelton
Mrs. Hunter ..... Miss Isobel Beresford
Mavis ..... Miss Ethel Dunbar
—Lyceum, Stafford.

6.‖*A Sea of Troubles*, domestic play, in one act, by T. H. Spencer.
Dr. Benson ..... Mr. Henry Thornton
George Field ..... Mr. Frank Save
Benjamin Field .... Mr. Chas. T. A. Kerry
Bob Chambers ..... Mr. Edgar Rouse
Ted Bigley ..... Mr. T. H. Spencer
Fred Field ..... Master P. Tovey
Nellie Field ..... Miss Carrie Hedges
Martha Field ..... Miss Rose Anderson
Kate Fleming .... Miss Elsie M. Vincent
Lizzie Green ..... Miss Phœbe Holness
Annie Field ..... Miss G. Preuveneers
—Surrey Masonic Hall.

6. *The Heir to the Throne*, four-act drama, by Max Goldberg.
Edward Plantagenet..Mr. John F. Preston
Henry III. .....Mr. Alfred Wade
Edmund .....Mr. Francis Cavanagh
King of Sicily .....
King of Castille ..... } Mr. E. R. Allen
Bishop of Winchester ..
Guy de Montfort...Mr. W. Howard Barlow
Black Judas .....Mr. John Richter
Nick Thompson .....Mr. Dan F. Roe
Walter of Hemingborough
Mr. Frank Dudley
Pedro.....Mr. John Carroll
Messenger .....Mr. Thomas Phillips
Isabella of Sicily....Miss Maud Hastings
Giralda .....Miss Edith Leslie
Olrica .....Miss Maud Kynnersley
Princess Eleanor..Miss Mabelle F. Barlow
—Junction, Manchester.

6.**A Doll's House*, Ibsen's play.—Court.

6. *The Historie of Jacob and Esau* (presented by the Elizabethan Stage Society)
The Prologue .....Mr. William Poel
Isaac .....Mr. Clifton Alderson
Rebecca .....Miss Kathleen Nesbitt
Esau .....Mr. Reginald Owen
Jacob .....Mr. Campbell Cargill
Zethar .....Mr. George Ellis
Hanan .....Mr. Arthur Hands
Ragan .....Mr. J. H. Brewer
Mido .....Miss Mercia Tours
Deborah .....Miss Irene Greenleaf
Abra .....Miss Grace Seppings
—Little.

7.†*The Ending*, dramatic episode, by Margaret Nelson Jackson. (Produced by the Rehearsal Company.)
John Raymond ..... Mr. H. K. Aylliff
Frank Raymond .. Mr. Frederick Sargent
Stevens ..... Mr. Lancelot Lowder
Mrs. St. Oswald .. Miss Katherine Stuart
Miss Bertha Gunning .... Miss Flora Grey
—Court.

7.†*Restitution*, play, in one act, by John Kidd.
Sebastian.....Mr. H. Lawrence Leyton
Peggy .....Miss Eva Moore
Edith .....Mrs. J. B. Fagan
—Rehearsal.

7.†*Her Wild Oats*, play, in one act, by Harold F. Rubenstein.
Mrs. Barton .....Miss Katherine Herbert
Mr. Barton ..... Mr. James Gelderd
Marjorie Barton .....Miss Dora Barton
Alice Mathers ..... Miss Gillian Scaife
—Rehearsal.

9. *The Real Napoleon*, historical play, in four acts, by Juan Buonaparte and Arthur Shirley.
Napoleon .....M. Juan Buonaparte
Lambert .....Mr. Charles Barrett
Jacques Belmont .....Mr. Paul Lovett
Zizi .....Mr. Alfred Richards
General Bertrand.....Mr. Charles Ashwell
General Duroc .....Mr. James Murray
Fouché .....Mr. Bert Drummond
Hermann .....Mr. Val Gully
Fritz .....Mr. Frank Radcliffe
Pietro Ribaldi .....Mr. Lawrence Grove
Sir. Hudson Lowe .....Mr. William Burns
Abbé Vignall .....Mr. Percy Flanagan
Count de Montholon ..Mr. Ernest Haines
Dr. Antomarchi.....Mr. Bert Drummond
Marchant .....Mr. Frank Irving
Picot .....Mr. Ernest Labiche
Marie Belmont .....Miss Jessie Belmore
Mulotte .....Miss Jessica Black
Maréchale Lefevre .....Miss Cecily Wade
Josephine .....Miss More-Dunphie
Madame Robert .....Miss Jessica Black
Madame Bertrand ....Miss Annie Perkins
King of Rome...Master Wilfred Beaumont
—Gaiety, Manchester.

9. *The Girl from Nowhere*. American musical play. (London production, May 1. Opera House, Woolwich.)
David Druce .....Mr. J. Telly Dillsen
John Druce .....Mr. Cecil Churton
Guy Lathrop ..... Mr. Horace Manger
Albert Price ..... Mr. Dan Ugar
Ananias Hustle....Mr. H. Buckstone Clair
Dan Harding..... Mr. Henry Hare
Commissionaire.....Mr. E. Sherwood
Hattie ..... Miss Ella Verity
Mary Smith ..... Miss Marie West
Mary Smith ..... Miss Dorothy Vere
Fanny Fibabit .... Miss Maisie St. Hilary
Lottie Longsox ..... Miss Nellie Renne
Sadie Sweetlove.....Miss Gertie Jackson
Dora Dootlittle.....Miss Dolly Wilkins
Maisie May.....Miss Ethel Wilkins
Mary Smith.....Miss Edna Earl
—Palace, Rugby.

9. *The Laughter of Fools*, comedy, in three acts, by H. F. Maltby.
Lt.-Col. John B. Greig..Mr. H. F. Maltby
Bertie Greig ..... Mr. Alfred C. Harris
Captain Charles Vidal....Mr. Basil Lynn
John Hughes ..... Mr. H. K. Ayliff
Hubert Hughes .....Mr. Franc Stoney
Mr. Nuttall .....Mr. Charles Roberts
Mr. Plunkett.....Mr. Norman MacOwen
A Cabman.....Mr. E. F. Tolling
Mrs. Greig .....Miss Helen Pendennis
Mabel Greig .....Miss Ethel Percival
Doris Henley ..... Miss Sylvia Morris
Elizabeth .....Miss Irene Malvesyn
—Little.

11. *Ask No Questions and You'll Hear No Stories*, "Anatol" dialogue, by Arthur Schnitzler, paraphrased by Granville Barker. (Originally produced as a music-hall sketch at the Palace, February 6.)
Anatol ..... Mr. Granville Barker
Max ..... Mr. Nigel Playfair
Hilda ..... Miss Gertrude Robins
—Little.

11 *A Christmas Present*, "Anatol" dialogue, by Arthur Schnitzler, paraphrased by Granville Barker.
Anatol ..... Mr. Granville Barker
Gabrielle ..... Miss Katharine Pole
—Little.

11.**A Farewell Supper*, "Anatol" dialogue, by Arthur Schnitzler. (Originally produced Bijou, Bayswater, March 11, 1908; as a music-hall sketch, Palace, February 13.)
Anatol ..... Mr. Granville Barker
Max ..... Mr. Nigel Playfair
Mimi ..... Miss Lillah McCarthy
Walter ..... Mr. A. B. Tapping
—Little.

11. *An Episode*, "Anatol" dialogue, by Arthur Schnitzler, paraphrased by Granville Barker.
Anatol ..... Mr. Granville Barker
Max ..... Mr. Nigel Playfair
Bianca ..... Miss Dorothy Minto
—Little.

11. *The Wedding Morning*, "Anatol" dialogue by Arthur Schnitzler, paraphrased by Granville Barker. (Originally produced as a music-hall sketch at the Palace, February 27.)
Anatol .....Mr. Granville Barker
Max .....Mr. Nigel Playfair
Lona .....Miss Alice Crawford
Franz .....Mr. Harry Dodd
—Little.

11.¶*The Cure*, opera, book by Will King, music by Charles T. Loveday.
Bully Bulverhythe ..Mr. W. G. L. Pope
Dr. Wyllie .....Mr. Harry E. McLean
Filsham .....Mr. G. H. Bush
Skipper .....Mr. Will King
Bosun .....Mr. J. B. Fryer
First Officer .....Mr. Herbert Sharpe
Second Officer .....Mr. R. J. Ellingham
Colonel .....Mr. Poole
Turncock .....Mr. W. H. Fuller
Lylla .....Miss Elsie Badcock
Clementina .....Miss Olive Burles
Lizzie .....Miss Ethel Squiren
Gertrude Manners .....Mrs. Will King
Penelope Piper .....Miss W. Maundeg
Ayee ... } Penguins { Master K. McLear
Ioh .... } { Miss Marjorie Kins
—Empire, Southend.

12. *Macallister's Dream*, fantasy, in one act, by R. K. Risk.
Dugald Macallister .....Mr. Walter Roy
Thomas Carlyle .....Mr. Franklin Dyall
James Hamilton .....Mr. Edmond Breon
Sir Robert Garscadden ..Mr. Arnold Lucy
Cleopatra .....Miss Agnes Imlay
—Royalty, Glasgow.

13. The Follies presented a new programme, which included "potted" versions of *Inconstant George*, *Henry VIII.*, and *Count Hannibal*. —Apollo.

13. *The Cutting of the Knot*, drama, in three acts, by Cicely Hamilton.
Hawkins .....Mr. George Tawde
Cis Coventry .....Miss Elaine Sleddall
Herbert Coventry ....Mr. Franklin Dyall
Lucia Coventry ....Miss Thyrza Norman
Dr. Channing .....Mr. Campbell Gullan
Jacob .....Master Dan Chambers
Mr. Bentley .....Mr. Arnold Lucy
Mrs. Bentley .....Miss Agnes Imlay
Mrs. Meadows ....Miss Margaret Nybloc
Marjorie Channing Miss Kathleen Clifford
Mrs. Channing ....Miss Margaret Omar
A Maid .....Miss Eugenie Gray
A Porter .....Mr. Edmond Breon
—Royalty, Glasgow.

13. *Muddle Annie*, comedy, in one act, by Harold Chapin.
Jenny .....Miss Calypso Valetta
Mabel .....Miss Muriel Pope
George Rose .....Mr. Charles Francis
Annie .....Miss Irene Clarke
Ethel .....Miss Hilda Honiss
Albert Broad .....Mr. Cyril Griffiths
Mrs. Wright .....Miss Gwynneth Galton
—Royalty, Glasgow.

17.¶*Business*. (See under date March 19.)
Aldwych.

17. *A Brother of Men*, play, in one scene, by John Darlison.
Nicolette ..... Mrs. John Darlison
The Sergeant .... Mr. Robert Renwick
The Mayor ..... Mr. Ambrose McVeigh
Adèle ..... Miss Beatrice Macdonald
The Bishop ..... Mr. John Darlison
Jean Valjean .... Mr. Harry W. Brierley
—Gaiety, Leith.

18. *One of the Dukes*, play, in three acts, by George Pleydell. Last performance (the 12th) March 31.
Duke of Rye ..... Mr. Cyril Maude
Lord George Thurburn Mr. A. Aynesworth
First Footman ..... Mr. H. Holland
Second Footman .... Mr. W. Wellington
Duchess of Rye ..... Miss Kate Bishop
Countess of Milverton .. Miss Nell Carter
Maxine Raalte .. Miss Alexandra Carlisle
—Playhouse.

18. *The Hand on the Latch*, play, in one act, by Mary Cholmondeley and Charles Maude.
The Man ..... Mr. W. E. Holloway
The Wife ..... Miss Winifred Emery
The Soldier ..... Mr. Louis Goodrich
—Playhouse.

18.*Hamlet*, revived by Mr. H. B. Irving on the last night of his season.—Queen's.

18. *Keepsakes*, "Anatol" dialogue, in one scene, by Arthur Schnitzler, "paraphrased" for the English stage by Granville Barker.
Anatol ..... Mr. Granville Barker
Emily ..... Miss Aimée de Burgh
—Little.

18.‖*Annersley's Bride*, play, in one act, by George Talbot—West Hampstead Town Hall.

18.‖*A Judge of Character*, comedy, in four acts, by Frank Freeth—West Hampstead Town Hall.

18.¶*The Death-Trap*, dramatic episode, in one act, by Spencer T. James.
Muriel Campbell .....Miss Camilla Lucas
Peters .....Miss Gladys Ferens
Capt. Kentisbeare .... Mr. W. H. Tatham
—Alexandra Hall, Leeds.

18.¶*A Thief of Virtue*, drama, in four acts, by Florence Halton Crossley.
Robert Dewar ..... Mr. Stephen Crossley
Eric Cransmore .... Mr. Weedon H. Ross
Lord Herbert Stanton.Mr. Donald Gilbert
Jim Foster .... Mr. W. H. Davis-Brown
Sammy Slopper ..... Mr. Edwin Keene
Saunders ..... Mr. Hugh Roberts
A Policeman ..... Mr. George Jones
Frankie Cransmore .. Miss Elsie Cropper
Belle Burton ..... Miss Ethel Tinsley
Molly Dean ..... Miss Winifred Rutland
Susan Smith ..... Miss Nellie Ivinson
Betsy Perkins .. Miss Marjorie Tennant
Nell Cransmore .. Miss Florence Halton
—Royal, Darwen.

19. *Business*, play, in four acts, by John Goldie. (Produced by the Stage Society.)
William H. Rackham .. Mr. Claude King
Mrs. Rackham ..... Miss Evelyn Weeden
David Rackham ..... Master Eric Rae
Ferdinand Kohnstamm .. Mr. N. Trevor
Servant ..... Miss Wilson-Taylor
Henry S. Rackham..Mr. Fewlass Llewellyn
Fredk. E. Brewster.Mr. H. Asheton Tonge
Fentris ..... Mr. C. Herbert Hewetson
James R. Cody .... Mr. George Delaforce
Mrs. Bond ..... Miss Kate Rorke
Clarkson ..... Mr. E. Cresfan
Servant ..... Miss Edith Cuthbert
Roger C. Bond ..... Mr. Vernon Steel
Attendant ..... Mr. Victor Wiltshire
Tom ..... Mr. Shiel Barry
—Aldwych.

20.‡*The Blackguard of the Queen's Regiment*, romantic play, in four acts, by E. Hill-Mitchelson. (Originally produced at the Hippodrome, Wigan, December 19, 1910.)
Captain Keloff .... Mr. E. Hill-Mitchelson
Prince Karnac .... Mr. Frank Strickland
Lieutenant Agra..Mr. Stanley W. Healey
Mr. Sheridan .. Mr. T. Renaud Lockwood
Dr. Leaux ..... Mr. Willie Hicks

The Blackguard of the Queen's Regiment (continued).
Page ..... Mr. Fred Connell
Rambra ..... Mr. Walter Parks
Glough ..... Mr. C. H. Henderson
Niche ..... Mr. S. Parkinson
Cascar ..... Mr. J. B. Lewes
Marla ..... Miss Elsie Clarke
Queen ..... Miss Maisie Hanbury
Countess Torvett .... Miss Ada Champion
Verna ..... Miss Alice Barber
—Elephant and Castle.

20. *Situation Vacant*, one-act comedy, by Arthur Eldred.
Alf. Webster ..... Mr. Arthur Eldred
Mr. Sedgeley .... Mr. F. Percival Stevens
Mrs. Sedgeley ..... Miss Lucy Edwin
Daisy Sedgeley ..... Mrs. Mouillot
—Opera House, Woolwich.

20. *The Great Gay Road*, play, by Tom Gallon. London production, December 21, Court.
Hilary Tolfrey Kite..Mr. Arthur Phillips
"Crook" Perkins .... Mr. H. H. Hartley
Sir Crispin Vickery....Mr. Jas. Harcourt
Col. Napoleon Trigg .. Mr. Allen Jeayes
Rodney Forster .. Mr. Oliver G. Johnston
Backus ..... Mr. W. H. Quinton
A Policeman .... Mr. W. Lemmon Warde
Azalea Vickery .. Miss R. Mayne-Young
Nancy Sylvain ..... Miss Christie Laws
—Royal, Torquay.

20. *Dixon's Divorce*, farcical comedy, in three acts, by A. E. Hall.
Baron Von Binger ..... Mr. Fred Lewis
Dickinson Dixon ..... Mr. Blake Adams
Reginald Belmont .... Mr. Bertram Steer
Thomas ..... Mr. Compton Coutts
An Invalid ..... Mr. Stephen Bond
François ..... Mr. Lawrence White
Policeman ..... Mr. Douglas West
Mrs. Dickinson Dixon..Miss Pattie Browne
Barbara Cavendish .. Miss Marjorie Dore
Mrs. Cavendish .... Miss Winifred Dennis
Mrs. Reginald Belmont..Miss J. Harkness
Kitty Lawrence ..... Miss Eva Rowland
Harriett ..... Miss Barbara Hannay
Suzanne ..... Miss Dora Sevening
—Gaiety, Hastings.

21. *A Fool There Was*, play, in three acts, by Porter Emerson Browne, based on Rudyard Kipling's poem, "The Vampire." Transferred to the Aldwych, May 8. Last performance (the 56th) May 13.
The Husband .....Mr. Frank Cooper
The Friend .....Mr. Chas. Bryant
The Secretary .....Mr. Wm. F. Grant
Young Parmalee Mr. H. Lawrence Leyton
The Butler .....Mr. Horton Cooper
The Ship's Captain..Mr. Kendal Chalmers
The Ship's Doctor ....Mr. Ernest Graham
The Ship's Steward Mr. H. T. Richardson
The Wife .....Miss Margaret Halstan
The Sister .....Miss Madge McIntosh
The Child .....Miss Mattie Block
The Woman ....Miss Katharine Kaelred
Sailors, Passengers—Misses Enid Sass, Vera Cunningham, Violet Vancouver, Marjorie Essex, Gladys Cunningham, Dorothy Radcliff, P. Birkett, Frances Irving, Gladys Rayne, Gwenda Villiers; Messrs. Jas. Jolley, Gerald Earle, G. Langley-Bell, J. O'Brien, J. W. Attwater, H. Mackenzie Rogan, R. Raymond. The Voice—Mr. George Spelvin.
—Queen's.

22.‖*The Pity of It*, play, in one act, by Chas. H. Dickinson.
Walter Danby ..... Mr. Eric Marzetti
Capt. Dick de la Mere .. C. H. Dickinson
Dr. Karl Rademacher Godwin St. J. Lobb
Cynthia Danby ..... Miss Kate Harris
Dorothy Danby .... Miss Evelyn Bramall
—Court.

22. *Lady Patricia*, light comedy, in three acts, by Rudolf Besier. Last performance (the 98th) June 21.
Lady Patricia Cosway .. Mrs. P. Campbell
Michael Cosway .... Mr. Arthur Wontner
Mrs. O'Farrel ..... Miss Rosina Filippi
William O'Farrel .. Mr. Charles Maude
Dean Lesley ..... Mr. Eric Lewis
Clare Lesley ..... Miss Athene Seyler
Baldwin ..... Mr. C. V. France
Ellis ..... Mr. Dickson-Kenwin
John ..... Mr. Norman Page
—Haymarket.

23.†*In the Patio*, an episode of 1846, by Elizabeth Gerberding.
Manuela ..... Miss Adeline Bourne
Don Diego Esteban ..... Mr. J. L. Dale
Juana ..... Miss Inez Bensusan
Charles Faxton .. Mr. Mervyn A. Rentoul
Antonio ..... Mr. Arthur E. Holland
—Lyceum Club.

23.†*Lucie*, French duologue, by Sybil Raphael Ruskin.
Gabrielle Martini .... Miss Floyd Ariston
Lucie ..... Miss Sybil Ruskin
—Lyceum Club.

25.‖*A Husband's Device*, farce, in one act, by C. Edgar May
Percy Pimpleton ..... Mr. Tony Rendle
Alfred Murgatroyd .. Mr. C. Edgar May
Muriel Murgatroyd ..... Miss Ida East
Coles ..... Mr. Oswald Stanley
—Spears Hall, Highgate, N.

27. *James and John*, play, in one act, by Gilbert Cannan.
John Betts ..... Mr. J. Fisher White
James Betts ..... Mr. H. R. Hignett
Mrs. Betts ..... Miss Helen Haye
Mr. Betts ..... Mr. James Hearn
—Haymarket.

27. *Queen of the Wicked*, melodrama, by Ronald Grahame.
Lord Trevelyan .... Mr. Vernon Cowper
Mr. Sherlock Holmes Mr. H. W. Hatchman
Silas Snodgrass .... Mr. Henry Eglington
Lucien Leverne ..... Mr. Edward Vivian
Henri de Salingnas ..... Mr. Val Gurney
Michael Dognovitch .. Mr. Ernest Bruce
Pierre Terrassier .... Mr. Harold Watson
Jaques Dupont .. Mr. Herbert J. Walton
M. Planquette ..... Mr. W. A. James
Inspector Coleman ..... Mr. Pat Quin
François ..... Mr. Arthur Melrose
Lady Doris Manners Miss Eirene Douglas
Belinda Brown .... Mrs. Vernon Cowper
Ligeah ..... Miss Edith Blande
—Royal, Edmonton.

27.‖*A Sacrifice to Kali*, one-act Eastern play, by Ivy Shepperd.
Naida ..... Miss Rénée Reel
Sund ..... Miss Ivy Shepperd
Aziza ..... Miss Janet Shepperd
—Rehearsal.

28.**The Master Builder*, Miss Lillah McCarthy's revival of Ibsen's play —Little.

28.†*Mr. Dawson and Miss Clark*, comedy, in one act.
Mrs. Marjoribanks Miss Margaret Frame
Mr. Dawson ..... Mr. Burke
Miss Clark ..... Miss Nellie Hook
Mr. Marjoribanks ..Mr. Lancelot Usher
—Park Hall, Hanwell.

28.†*Salvation Sal*, one-act play, by Marion Roberton.
Rita ..... Miss W. Rose
Black Ned.....Mr. T. Lock Darby
Sal ..... Miss A. Walden
Miss Atherton ..... Mrs. Chatterton
—Albert Hall.

29. *Passers-By*, play, in four acts, by C. Haddon Chambers. Last performance (the 163rd) August 18.
Peter Waverton..Mr. Gerald du Maurier
Pine ..... Mr. W. Gayer Mackay
"Nighty" ..... Mr. George Shelton
Samuel Burns ..... Mr. O. P. Heggie
Margaret Summers..Miss Irene Vanbrugh
The Lady Hurley ....Miss Helen Ferrers
Beatrice Dainton .... Miss Nina Sevening
Little Peter ..... Miss Renée Mayer
—Wyndham's.

29. *The Girl Who Couldn't Lie*, fantastic comedy, in three acts, by Keble Howard. London production, July 6, Criterion.
Sarah ..... Miss Sally Hatton
Mr. Huegal ..... Mr. Franklin Dyall
Maurice ..... Miss Margaret Nybloc
Queenie ..... Miss Kittie Clifford
Arabella ..... Miss Elaine Sleddall
Vincent ..... Mr. Edmund Breon
Ivy ..... Miss Pearl Keats
Mrs. Huegal ..... Miss Agnes Imlay
Pauline ..... Miss Muriel Pope
Basil Marsh ..... Mr. Charles Francis
Peter Leese ..... Mr. George Tawde
Minnie ..... Miss Eugénie Gray
Mrs. Fawcett ..... Miss Hilda Honiss
Miss Fawcett ..... Miss Alice Smith
Mrs. Sass ..... Mrs. Frank Sephton
Miss Sass ..... Miss Irene Clarke
Miss Bute ..... Miss Phyllis Thornton
Mrs. Odlum ..... Miss Calypso Valetta
Miss Bilbrook .... Miss Margaret Omar
Miss Goodrich ..... Miss Warwick
Mrs. Cosham ..... Miss Janet Gardner
Lady Spratt .... Miss Gwynneth Galton
Mrs. Gallow ..... Miss Omar
The Baroness ..... Mrs. Sephton
Mrs. Lunch ..... Miss Valetta
Mrs. Coperstone ..... Miss Galton
Mrs. Coperstone's Maid .... Miss Honiss
—Royalty, Glasgow.

30.**The Sins of Society*, drama, in four acts, by Cecil Raleigh and Henry Hamilton. (Originally produced, September 12, 1907, Drury Lane.) Last performance (the 64th) June 2.
James Hogg ..... Mr. George Barrett
Nöel Ferrers ..... Mr. Charles Rock
Sir Dorian March .... Mr. Vincent Clive
Rev. Martin Hope .. Mr. Frederick Ross
Mr. Morris ..... Mr. Oscar Adye
Mr. Thesiger ..... Mr. Arthur Poole
Lady Marion Beaumont ..Mrs. Langtry
Lady Goldbury ..... Miss Fanny Brough
Lady Gwendoline Ashley
Miss Madge Fabian
Duchess of Danebury .. Miss Lucy Sibley
Mrs. Murgatroyd .... Miss Joan Burton
A Milliner ..... Miss Elly Malyon
Maid ..... Miss Betty Rutherford
Mrs. Burton Rocketter
Miss Carrie Murray
Private Baines ..... Mr. Bert Monks
Snowey Templer .. Mr. Edward Morgan
Jockey ..... Master Jack Frost
Recruiting Sergeant Mr. Edward Pollard
Lord Enderby ..... Mr. John Bloom
Parker ..... Mr. Fred Penley
Captain Thorpe ..... Mr. Alfred Fisher
Colonel Bryan .. Mr. Herbert Hewetson
—Drury Lane.

30. *Mixed Marriage*, drama of Belfast life, in four acts, by St. John G. Ervine. (London production, June 7, Court.)
John Rainey .... Mr. Arthur Sinclair
Hugh Rainey ..... Mr. J. M. Kerrigan
Tom Rainey ..... Mr. N. Wright
Michael O'Hara ..... Mr. J. O'Rourke
Mrs. Rainey ..... Miss Maire O'Neill
Nora Murray Miss Maire Nic Shinbhlaigh
—Abbey, Dublin.

31. *The Devil's Trap*, play, in four acts.
Rev. Felix Pyatt ..Mr. Bernard Limpus
Penrose Hart ..... Mr. P. Hunt Lewis
Peter ..... Mr. Alfred Burke
Dr. Knox ..... Mr. W. Protheroe
Conway Rutland ..... Mr. G. W. Plynge
Mat Quilligan ....Mr. E. Deans
Molly Fitzmaurice .. Miss Diana Cloud
Mrs. Mahoney .... Miss Eva Lyndhurst
The Widow Neazor..Miss Carmena Rivers
Fan ..... Mrs. Bernard Limpus
—His Majesty's, Barrow.

31.‖*Ambition and the Woman*, drama, in three acts, by Mrs. C. Campbell Wardrop.
Laurence Ainslie .. Mr. Henry Harding
Major Arthur Wilmour
Mr. Harold Leighton
Capt. Godfrey Mortimer Mr. H. Sanderson
Lieut. Percy Hilton ..... Mr. R. Evans
Lieut. Thornton .... Mr. Frederic Haill
Lieut. Fisher ..... Mr. D. McKay
Algernon FitzMaurice .. Mr. C. Haynes
Herbert Stanton ..... Mr. W. Nelson
Jennings ..... Mr. D. McKay
Berenice Mortimer Miss Margaret Kinson
Edith Molyneux .... Miss M. A. Forde
Mary Grainger ....Miss Hetty Maltman
—Balfour Institute, Liverpool.

31.†*The Abbé's Garden*, mimodrame, in two episodes (founded on an incident in Guy de Maupassant's "Clair de Lune"), written and composed by Dora Bright.
The Abbé ..... Mr. Cecil Crofton
Aline ..... Miss Beatrice Collier
Her Lover ..... Mr. Fraser Outram
Jeannette ..... Miss Nonny Lock
Her Lover ..... Mr. Clive Carey
Melanie .....Mme. Zanfretta
—Globe.

APRIL.

1. *Inspector Wise, C.I.D.*, play, in one act, by H. M. Vernon.
Inspector Wise ..... Mr. Wm. F. Grant
Major Mortimer ..Mr. Harold Richardson
Henderson ..... Mr. Ray Raymond
Nolan ..... Mr. Joseph Derby
"Kid" Wilson .....Mr. James Jolley
"Squeaky" Austin ....Mr. F. Cremlin
—Queen's.

2. *Queen Herzeleid*, poetic play, in three acts, by Isabel Hearne. (Produced by The Play Actors.)
Queen Herzeleid....Miss Frances Wetherall
Kundrie ..... Miss Adeline Bourne
Two Voices ..... Miss Olive Noble, Miss Kathleen Russell
The Lady Margaret....Miss Rita Tomkins
Joan ..... Miss Dulcie Greatwich
Rosamund ..... Miss Ada Hatchwell
A Wandering Woman....Miss Judith Kyrle
Parzival ..... Mr. Frederick Worlock
An Old Physician....Mr. Herbert Bunston
Old Stephen ..... Mr. Robson Paige
Denys ..... Mr. James Gelderd
—Court.

3. *Spring in Bloomsbury*, one-act play, by Harold Brighouse.
Jack Hammersley.....Mr. Edward Landor
Herbert Bingham.....Mr. Leonard Mudie
Jennie .....Miss Dorothy Kentish Wright
Tom Pritchard .....Mr. Herbert Lomas
Amy Sutton.....Miss Hilda Davies
—Gaiety, Manchester.

3. *The Belle of Barcelona*, musical comedy, in two acts, by Jack McKenzie and Henry L. Osmond.
Marmaduke Miggles....Mr. Jack McKenzie
Tommaso ..... Mr. W. Mackney
Tame Idiot ..... Mr. Glen Olva
President ..... Mr. Spry Palmer

The Belle of Barcelona (continued).
Sir Harry Thorp .....Mr. Floyd Gwynne
Babette ..... Miss Stella Millar
Cerita ..... Miss Viola Rene
King's, Sutton-in-Ashfield.

4.†*Atalanta in Calydon*, tragedy, by Algernon C. Swinburne.
Chief Huntsman and Herald
Mr. Clarence Derwent
Chorus Leader .....Miss Enid Lorimer
Althæa ..... Miss Elsie Fogerty
Atlanta ..... Miss Hazel Thompson
Meleager ..... Mr. Philip Merivale
Œneus ..... Mr. A. Harding Steerman
Toxeus ..... Mr. J. Collins
Plexippus.....Mr. Charles Baulting
Captain of the Guard .....Mr. Davies
Messenger ..... Mr. Dion Titheradge
Second Messenger..Mr. A. de V. Gibson
—Lyceum.

6. *At the Court of Xerxes*, play, by Wilfred Welton—Little.

7.¶*The Woman*, play, by William C. de Mille—Dalston.

7. *A Counter Reformation*, comedietta, by B. G. Mure.
Jack Vivian ..... Mr. Wilfred H. Dolphin
Tom Desborough .... Mr. Percival Young
Kitty Vivian ..... Miss D. Scott
Edith Tressilian .. Miss Molly Mackenzie
Dennis ..... Miss Constance Lamming
—Studio, Bedford Street.

7. *Phoca*, fantasy, founded on an old legend, by C. A. Dawson Scott.
Phoca ..... Miss Elaine Goode
Pearl ..... Miss Isobel Clare
Morgan ..... Miss Cynthia Goode
The Fisherman .... Mr. Percival Young
—Studio, Bedford Street.

10. *Haunted*, modern ghost story, in four acts, by H. F. Maltby.
Andrew Wimpole .. Mr. Herbert Mansfield
Toby Parker .... Mr. Allan Montgomerie
William Hoskyn ..... Mr. Dick Seddon
Simon Strange .. Mr. Stephen E. Scanlan
Alfred Kendal Mr. Charles E. Sandford
Yarrow ..... Mr. Sibley Hicks
P.C. Tomkins ..... Mr. Jules Lemaire
Mrs. Forrest ..... Miss Marion Turner
Amy Forrest ..... Miss Hilda Plowright
Scraggy ..... Miss Kate Cunningham
Sarah ..... Miss Alice Miller
—Grand, Derby.

10. *The Master of Mrs. Chilvers*, comedy, in four acts, by Jerome K. Jerome. (London production, April 26, Royalty.)
Lady Mogton ..... Miss Mary Rorke
Annys Chilvers ..... Miss Lena Ashwell
Phœbe Mogton ..... Miss Ethel Dane
Janet Blake ..... Miss Gillian Scaife
Mrs. Mountcalm Villiers Miss Sarah Brooke
Elizabeth Spender ..... Miss Auriol Lee
Rose Morton ..... Miss Esmé Beringer
Mrs. Chinn .... Miss Sydney Fairbrother
Geoffrey Chilvers, M.P...Mr. Dennis Eadie
Dorien St. Herbert..Mr. L. Quartermaine
Ben Lamb, M.P. ..... Mr. A. E. Benedict
William Gordon .... Mr. Edmund Gwenn
Sigsby ..... Mr. Michael Sherbrooke
Hake ..... Mr. H. B. Tabberer
Mr. Peekin ..... Mr. Gerald Mirrielees
Mr. Hopper ..... Mr. Stanley Logan
Mrs. Peekin ..... Miss Rowena Jerome
Miss Borlasse .... Miss Cathleen Nesbitt
Miss Ricketts ..... Miss Hetta Bartlett
—King's, Glasgow.

10. *A Pantomime Dame*, one-act play, by B. Bass.
James Rolands ..... Mr. Jan Ogilvie Will
Tom Lewis ..... Mr. Martin Lewis
Molly Lewis ..... Miss Dorothy Mather
—Winter Gardens, New Brighton.

11. *Castles in the Air (Frau Luna)*, operette, in two acts, by Paul Lincke, adapted from the German by Mrs. Cayley Robinson, with lyrics by Adrian Ross.
TERRESTRIALS.
Mrs. Bloggins ..... Miss Sibyl Lonsdale
Letty Lane ..... Miss Ivy Moore
Jack Airy ..... Mr. Gwilym Evans
Montmorency ..... Mr. St. John Hamund
Stubbs ..... Mr. Wm. Hindson
Mr. P*l**ss*r ..... Mr. St. John Hamund
LUNARIANS.
Lady Luna ..... Miss Sybil Tancredi
Prince Meteor ..... Mr. Cameron Carr
Theophilus ..... Mr. Frank Wood
Stella ..... Miss Eileen Cayley
A Moon-Footman .... Mr. Frank Perfitt
Misses Holmes, Bland, Compigne, Heath, Harte, O'Mara, Barrington, Sinclaire, Tancredi, Tweed, Scutterer, Winnipeg, Dwyer, Clifford, Kent, Verney; Messrs. Kean, Wyndham, Hobson, Verity, Cartwright, Brahab, Wyatt.
—Scala.

11. *Die Sünde (The Sin)*, comedy, in three acts, by Max Bernstein. (Originally produced at the Neues Schauspielhaus, Berlin, December 31, 1908.)
Zumbusch-Rotteck ..... Rudolf Exner
Lolo Müller ..... Olga Romberg
Christoph Pröll ..... G. Alexander
Amanda Pröll ..... Martha Haase
Paul Voss ..... Alfred Goltermann
Eduard Wetting ..... Ernst Bernhard
Koller ..... A. Bolzmann
Peter Helldobler ..... Arthur Zettler
Resi Staudinger ..... Hedwig Rohmann
Vinzenz ..... Willy Reifschneider
A Bridegroom ..... Georg Borwitz
—Cripplegate Institute.

12¶*Grandpapa*, comedy-drama, in one act, by L. Henry.
Sir Simeon Bankier .... Mr. A. Alexander
Florence ..... Miss Johnson
Macnab ..... Mr. Sellar
Jack Carr ..... Mr. L. Henry
—Athenæum, Glasgow.

13. *Lily, the Bill-Topper*, play, in four acts, adapted by Paul Kester, from André Castaigne's novel, "The Bill-Toppers."
Jimmy ..... Mr. Ernest Mainwaring
Trampy Wheel Pad .. Mr. W. G. Brown
P. T. Clifton ..... Mr. J. R. Crauford
Nunkie Fuchs ..... Mr. H. de Lange
Mrs. Clifton ..... Miss Maud Milton
Glass Eye Maud ..... Miss Edith Barwell
Poland ..... Miss Marie Polini
Miss Lily ..... Miss Marie Tempest
—Lyceum, Edinburgh.

15.*Cousin Kate, Hubert Henry Davies's three-act comedy. (Originally produced Haymarket, June 18, 1903.) Last performance (the 74th) June 20.
Heath Desmond ..... Mr. Cyril Maude
Rev. James Bartlett..Mr. Rudge Harding
Bobby Spencer .. Master Stephen Thomas
Mrs. Spencer .... Miss Carlotta Addison
Amy Spencer ..... Miss Beatrice Ferrar
Jane ..... Miss Vera Coburn
Kate Curtis ..... Miss Ellis Jeffreys
—Playhouse.

15. *Our Nervous System*, play, in one act, by Gertrude Jennings.
Brenda Thompson .... Miss Mary Jerrold
Mrs. Christie ..... Mrs. Fordyce
Evangeline ..... Miss Nell Carter
Freddie ..... Mr. Louis Goodrich
—Playhouse.

15. *The Terrorist*, play, in one act, by Laurence Irving.
The Governor ..... Mr. Laurence Irving
His Sister ..... Miss Beatrice Smith

The Terrorist (continued).
Their Servant ..... Mr. A. Field Fisher
The Colonel ..... Mr. James Skea
The Terrorist ..... Miss Mary Forbes
—Duke of York's.

15. *The Forest of Happy Dreams*, fantasy, by Edgar Wallace. (Originally produced at the Camden Hippodrome, June 6, 1910.)—Queen's.

15. *The Little Dream*, allegory, in one act and seven scenes, by John Galsworthy.
Seelchen ..... Miss Irene Clarke
Lamond ..... Mr. Milton Rosmer
Felsman ..... Mr. Herbert Lomas

CHARACTERS IN THE DREAM.
The Cow Horn ..... Mr. Herbert Lomas
The Wine Horn ..... Miss Isabel Roland
The Great Horn ..... Mr. Leonard Mudie

FLOWERS, VOICES, AND FIGURES IN THE DREAM.
The Edelweiss ..... Miss Mabel Roberts
The Alpenrose..Miss Bertha Brocklehurst
The Gentian ..... Miss Doris Mee
Mountain Dandelion..Miss Bertha Sweeney
Goatherd ..... Mr. Esmé Percy
—Gaiety, Manchester.

17.**A Midsummer Night's Dream*, Shakespeare's play. Revived by Sir Herbert Tree at the commencement of his Shakespeare Festival.

FAIRIES.
Oberon ..... Miss Evelyn D'Alroy
Titania ..... Miss Margery Maude
First Fairy ..... Miss Stella Esdaile
Mustardseed ..... Miss Midge Dolphin
Cobweb ..... Miss Marcell Kreutz
Moth ..... Master Charles Thomas
Peaseblossom ..... Miss Mimi Crawford
Puck ..... Master Burford Hampden

MORTALS.
Hippolyta ..... Miss Frances Dillon
Hermia ..... Miss Laura Cowie
Helena ..... Miss Maud Cressall
Theseus ..... Mr. Gerald Lawrence
Egeus ..... Mr. S .A. Cookson
Lysander ..... Mr. Basil Gill
Demetrius ..... Mr. E. Ion Swinley
Philostrate ..... Mr. Henry Morrell
Quince ..... Mr. A. E. George
Snug ..... Mr. Walter R. Creighton
Flute ..... Mr. E. M. Robson
Snout ..... Mr. Edmund Gurney
Starveling ..... Mr. Edward Sass
Bottom the Weaver..Mr. Arthur Bourchier
—His Majesty's.

17.†*A Wife for a Day*, drama, in three acts, by W. V. Garrod. (Originally produced February 6, Royal, Macclesfield).
Henry Smith ..... Mr. Fred Wilberforce
Anthony Denlock ..... Mr. W. V. Garrod
Arthur Smith ..... Mr. Scott Leighton
Frank Morath .... Mr. Alex. J. Haviland
Montague Turton ..... Mr. Frank Dallas
Henry Watson .. Mr. J. Sutton Pateman
Adolphe de Brisson .. Mr. H. Fredericks
Millicent Turton ..... Miss Lydia Hart
Mrs. Bardsley ..... Miss Alice Clarke
Mona Denlock .... Miss Bertha Kingston
—Fulham.

17. *The Temptress of Paris*, drama, in four acts, by Herbert Fuller. (London production, August 14, Royal, Woolwich.)
Rev. Harry Mannering .... Mr. H. Fuller
Louis du Cressy ..... Mr. Polson Turner
Archie Chamberlain..Mr. Robert Hewland
Pierre Detour ..... Mr. Louis Weston
Tony Onie .... Mr. Kenneth Black, junior
Tom Brown ..... Mr. Stanley Hoban
Jim Stokes ..... Mr. Will Fennings
Bill Steel ..... Mr. J. Hibbert Mansell
Rev. MacNeil ..... Mr. Francis Bates

The Temptress of Paris (continued).
An Old Verger ..... Mr. R. N. Noble
A Footman ..... Mr. Fred Small
Clinton Mannering .. Little May Ingham
Iris O'Mara ..... Miss Florence Delmar
Babette, La Savette .... Miss Lily Fuller
René Mannering ..... Miss Agnes Collier
—Alexandra, Sheffield.

17. *The Pinch of Another Man's Shoes*, play, in four acts, by Lillian Clare Cassidy.
Ned Quillet ..... Mr. Juan D'Alberti
Moss Anthol ..... Mr. Harry Emmerson
Nick Jargle, K.C. .. Mr. G. Edward Hall
Bernard Bernato, K.C...Mr. S. L. Courtney
Fighting Kit ..... Mr. J. Rice Cassidy
Watson ..... Mr. Charles A. James
Judge Barrington .. Mr. H. C. Hunnable
Detective Holder ..... Mr. George Owen
Clerk of Court ..... Mr. Charles Parry
Police-constable .. Mr. James Ellerthorne
Adria Quillet ..... Miss Ada Roscoe
Nelly Branton ..... Miss Emily Wilson
Sophy Higgins .... Miss Kitty Johnstone
Elin Anthol ..... Mrs. J. Rice Cassidy
—Grand, Hull.

17. *The Price She Paid*, drama, by B. Mervyn Fox. (S.P. January 20, Standard, Helton; London production, June 12, Royal, Stratford).

17.**The Legend of Narcissus*—Court.

18. *A Butterfly on the Wheel*, a modern play, in four acts, by Edward G. Hemmerde, K.C., and Francis Neilson, M.P. Last performance (the 119th) August 4. Revived at the Queen's, November 11.
Rt. Hon. George Admaston, M.P.
Mr. Guy Standing
Roderick Collingwood ..Mr. Lewis Waller
Lord Ellerdine .....Mr. Sam Sothern
Sir John Burroughes ..Mr. S. Turnbull
Sir Robert Fyffe ..Mr. Norman McKinnel
Gervaise McArthur .Mr. W. Cronin-Wilson
Stuart Menzies, K.C...Mr. S. J. Warmington
Frank Cartaret ....Mr. Lewis Broughton
Jacques .....Mr. Alec Thompson
Dubois .....Mr. A. Caton Woodville
Foreman of the Judy ..Mr. A. M. Cullen
Footman .....Mr. Leslie Rea
Lady Atwill .....Miss Beryl Faber
Pauline .....Miss Marianne Caldwell
Peggy Admaston..Miss Madge Titheradge
—Globe.

18. *The Best Man*, play, in one act, by J. J. Bell.
Joseph Redhorn ....Mr. Campbell Gullan
Willie MacWattie ..Miss Margaret Nybloc
Samuel Chunks .....Mr. Walter Roy
—Royalty, Glasgow.

19. *Kismet*, Oriental spectacular play, in four acts and ten scenes, by Edward Knoblauch. Last performance, (the 328th) January 27, 1912.

MEN.
Hajj ..... Mr. Oscar Asche
The Muezzin ..... Mr. Alfred Bristowe
The Imam Mahmud .. Mr. Chas. A. Doran
A Mufti ..... Mr. Arthur Tranton
The Guide Nasir ..... Mr. R. Ian Penny
The Sheikh Jawan .... Mr. Caleb Porter
The Beggar Kasim .... Mr. Tripp Edgar
Amru ..... Mr. Athol Forde
Zayd ..... Mr. R. F. Anson
The Caliph Abdallah .. Mr. Ben Webster
The Wazir Abu Bakr .. Mr. Ewan Brooke
The Wazir Mansur .... Mr. H. Grimwood
Kafur ..... Mr. George Relph
Afife ..... Mr. A. Winspeare
Captain of the Watch .. Mr. D. Atherton
Attendant of Mansur .. Mr. H. Franklin
Blind Man ..... Mr. E. Adeney
Chinaman ..... Mr. Gordon Harker
Chamberlain of the Caliph
Mr. G. Fitzgerald
Gaoler Kutayt ..... Mr. J. Fritz Russell

Kismet (*continued*).

WOMEN.

Marsinah ..... Miss Lily Brayton
Narjis ..... Miss Bessie Major
Old Woman ..... Miss D. England
The Almah ..... Miss Nancy Denvers
Miskah ..... Miss Muriel Hutchinson
Kut-al-Kulub ..... Mrs. Saba Raleigh

BEFORE THE CURTAIN.

The Man ..... Mr. Ernest Leeman
The Woman ..... Miss Dorothy Moulton
The Story Teller ..... Mr. Ewan Brooke
The Dancer ..... Miss Nancy Denvers
—Garrick.

19. *Fanny's First Play*, an "easy play for a little theatre," in three acts, an induction, and an epilogue, by G. Bernard Shaw.

Mr. Robin Gilbey Mr. Fewlass Llewellyn
Mrs. Gilbey .....Miss Gwynneth Galton
Juggins .....Mr. H. K. Ayliff
Dora Delaney .....Miss Dorothy Minto
Mrs. Knox .....Miss Cicely Hamilton
Mr. Joseph Knox .....Mr. Arnold Lucy
Margaret Knox ....Miss Lillah McCarthy
Lieutenant Duvallet ....Mr. R. Lauzerte
Bobby ..... Mr. Shiel Barry

CHARACTERS IN THE INDUCTION AND EPILOGUE.

Servant .....Mr. A. E. Filmer
Cecil Savoyard .....Mr. Lewis Sealy
Count O'Dowda ..Mr. Harcourt-Williams
Fanny O'Dowda ....Miss Christine Silver
Mr. Trotter .....Mr. Claude King
Mr. Vaughan .....Mr. S. Creagh Henry
Mr. Gunn .....Mr. Reginald Owen
Mr. Flawner Bannel ..Mr. Nigel Playfair
—Little.

20. *Hearts v. Diamonds*, duologue, by Frank Cringle Daniel

Belle Lorimer .....Miss Kitty Trewhitt
Jack Dalton .....Mr. F. C. Daniel
—Royal, South Shields.

20. *Better Not Enquire*, comedy, in three acts, adapted from *Les Deux Écoles* of Alfred Capus, by Gladys Unger. Last performance (the 97th) July 22.

Edouard Maubrun ..Mr. Charles Hawtrey
Gaston le Hautois ..Mr. E. Holman Clark
Monsieur Joulin .....Mr. J. H. Barnes
Brévannes .....Mr. Gerald Ames
Serquigny .....Mr. Franc Stoney
Manager at Prunier's..Mr. T. N. Weguelin
Head Waiter .....Mr. Hubert Bruce
First Waiter .....Mr. Holliday Attlay
Second Waiter .....Mr. E. P. Mayne
Wine Steward .....Mr. C. B. Vaughan
Leon .....Mr. Charles L. Sealy
Manservant ..... Mr. Henri Laurent
Estelle ..... Miss Enid Leslie
Madame Joulin ..Miss Vane Featherston
Madame Grevelle .....Miss Hilda Moore
Louise .....Miss Molly Farrell
Louie .....Miss Violet Graham
Clemence .....Miss Joan Langdale
Alix Maubrun .....Miss Marie Löhr
—Prince of Wales's.

21.¶*A True Woman*, play, in four acts, by Baroness Orczy.—Wyndham's.

22. *Baron Trenck*, comic opera, in three acts, music by Felix Albini, written by A. M. Willner and R. Bodanzky, English lyrics by Frederick Schrader. Last performance (the 43rd) June 3.

Baron Trenck .....Mr. Walter Hyde
Marquis de Bouillabaise Mr. H. Sparling
Wurzburger .....Mr. Johnny Danvers
Nikola .....Mr. Walter Passmore
Herr Dinklespieler-Kietzelmeyer
Mr. Rutland Barrington
Alla Wunja .....Mr. Wm. McLaughlin
A Herald .....Mr. Norman Greene
Mariza .....Miss Marie George

Baron Trenck (*continued*).

Cornelia .....Miss Molly Lowell
Countess Von Gratz .....Miss K. Fielder
Count Von Gratz .....Mr. Charles Ure
Fortuna .....Miss Zoe Gordon
Countess Lydia ..Miss Caroline Hatchard
—Whitney.

22.‖*A Double Victory*, one-act play, by Rupert M. Heath.—Cripplegate Institute.

24.‖*What Would a Gentleman Do?* three-act play, by Gilbert Dayle.—St. Andrew's Hall, Catford.

24.†*The Doctor's Experiment*, mystic comedy drama, in three acts, by J. Wellesley Lynn. (Originally produced as a sketch at the Scala, March 10, 1908, transformed into a three-act comedy drama, and produced at the Lyceum, Stafford, on March 5.)

Dr. Eames .....Mr. J. Wellesley Lynn
Dr. Wilmott.....Mr. Lyttleton Holyoake
Lieut. Haddon .....Mr. Roy Travers
Arthur Harford .....Mr. Arthur Goff
Col. Dixon .....Mr. James English
Mr. Vernon .....Mr. Kenneth Black
Inspector Downes .....Mr. George Brown
Fritz .....Mr. Gerald Lea
Mrs. Carpenter .....Miss Mabel Shelton
Mrs. Hunter .....Miss Isobel Beresford
Mavis .....Miss Ethel Dunbar
—Fulham.

24. *The Deserter*, drama, in two acts, by Charles Clifford. (London production, June 12, Royal, Woolwich).

Captain Redburn, J.P...Mr. Chas. Clifford
Henry Leigh .....Mr. O. Bisly
Henry Lonsdale .....Mr. Roy Craig
Sergeant Langley .....Mr. F. Lennard
Tommy Sticklebat .....Mr. E. Clayden
Private Staggerty .....Mr. Billy Owen
Obadiah Bates .....Mr. D. Bosher
Detective McGregor .....Mr. B. Dalton
Molly Mopps .....Miss Gladys Clifford
Aunt Hezekiah.....Miss Ivy Clarke
Laurie .....Miss Olive Clarke
Lizzie .....} Miss Camfield
Nelly Lonsdale.....}
—Royal Palace, Ramsgate.

24. *That Chauffeur Chap*, "non-stop laugh, with music," in three acts, by Edward Marris, music by Arthur Roby, lyrics by Albert E. Ellis. (London production, August 14, Broadway).
—Opera House, Belfast.

25.†*The Eclectics' Club*, play, in one act, by J. Maurice Hunter.

Geoffrey Mordaunt ....Mr. Ivor Barnard
The Hon. Evan Magenis....Mr. J. L. Dale
Lord Fotheringay .....Mr. Walter Cross
Orlando Kynaston ...Mr. Frederic Morena
Ridgcombe .....Mr. Dennis Cleugh
Guinness .....Mr. W. Coats-Bush
Hector McClintock ....Mr. Norman Little
Brent .....Mr. Arthur E. Holland
—Rehearsal.

25.†*An Allegory*, play, in one act, by Vera Wentworth.

The Woman .....Miss Maud Hoffman
The Man .....Mr. Clifford Heatherley
The Slave Woman..Miss Violet Bazalgette
Fear .....Miss Beatrice Filmer
Courage .....Mr. Ross Shore
Prejudice .....Mr. Jackson Wilcox
—Rehearsal.

25.†*Trimmings*, play in one act, by M. Slieve McGowan.

Eva Darley .....Miss Adeline Bourne
Lily Everitt ..... Miss Mary Deverell
Mrs. Dawson .....Miss Irene Moncrieff
Mr. Steadman ..... Mr. Athol Stewart
—Rehearsal

25.‖*Two Of Us*, musical idyll, in one act, by Helen Taylor, music by Howard Fisher.
Marjory ..... Miss Irene Fearby
Mollie ..... Miss May Noble
Lucy ..... Miss Haidee de Rance
Dolly ..... Miss Edith Hill
Betty ..... Miss Margaret Bakewell
Rosie ..... Miss Hero de Rance
Dick Kennedy ..... Mr. Montagu Syrett
Marjorie Grey.....Miss Dora Keith
—Stedman's Academy.

26.‡*The Master of Mrs. Chilvers*, play, in four acts, by Jerome K. Jerome. (Originally produced, April 10, King's, Glasgow, under which date see cast.) Last performance (the 32nd) May 27.—Royalty.

27. *The Autocrat of the Coffee Stall*, play, in one act, by Harold Chapin.
The Coffee-Stall Keeper..Mr. Cyril Griffith
A Humorist ..... Mr. George Tawde
Bert ..... Mr. Charles Francis
Sam ..... Mr. Edmond Breon
The Autocrat ..... Mr. Campbell Gullan
The Reservist ..... Mr. Harold Chapin
—Royalty, Glasgow.

28.†*The Laugh Against the Lawyer*, one-act comedy, by Marion Cunningham.
Jolly ..... Mr. Edward Compton Coutts
Anthony Ward .. Mr. O. Powis Griffiths
Chippy Sheldon Ellice ..Miss Elsie Chapin
Cadsby ..... Mr. Laurence J. Clarence
Pigge ..... Mr. B. A. Pittar
Patty Sheldon ..... Miss Agnes Thomas
—Court.

28.†*Out of the Storm*, condensed drama, by Marion Cunningham.
Léontine Villebon .... Miss Ethel Patrick
Jacques Villebon .. Mr. F. Cowley Wright
Mère Guérin ..... Miss Alice Chapin
—Court.

28.¶*The Square Thing*, play, in one act.
Mrs. Vercher ..... Miss Nybloc
Dr. Vercher ..... Mr. Armstrong
Captain Vercher ..... Mr. Chapin
Marjory Gould ..... Miss Crammond
—Royalty, Glasgow.

28.¶*The Weakness of Woman*, play, in one act.
Veronica ..... Miss Nybloc
Kitty ..... Miss Clifford
Bill ..... Mr. Tawde
Policeman ..... Mr. Griffiths
—Royalty, Glasgow.

29. *Playing with Fire*, play, in three acts, adapted from Franz Molnar's *Der Liebgardist*. Last performance the (23rd) May 22.
Henry Longton ..... Mr. Robert Loraine
William Sprackley .. Mr. J. D. Beveridge
Mr. Jackson ..... Mr. Frank Denton
Harris ..... Mr. Lawrence White
"Ma" ..... Mrs. Charles Calvert
Mary ..... Miss Hemingway
Gertrude Longton..Miss Alexandra Carlisle
—Comedy.

29.‖*Topsy Turvy*.—Balham Assembly Rooms.

MAY.

1.‡*The Girl from Nowhere*, musical piece, in four acts. (Originally produced March 9, Palace, Rugby.)
David Druce ..... Mr. Telly Dillsen
John Druce ..... Mr. Cecil Churton
Guy Lathrop ..... Mr. Horace Manger
Albert Price ..... Mr. Harry Ugar
Ananias Hustle .... Mr. Buckstone Clair
Dan Harding ..... Mr. Henry Hare
Commissionaire ..... Mr. E. Sherwood
Hattie ..... Miss Ella Verity
Mary Smith .....Miss Marie West
Mary Smith .....Miss Dorothy Vere
Fanny Fibabit ..... Miss Lily Rennie

The Girl from Nowhere (*continued*).
Lottie Longsox .... Miss Nellie Rennie
Sadie Sweetlove .... Miss Gerty Jackson
Dora Doolittle .... Miss Emily Darnley
Maisie May ..... Miss Marita Ross
Mary Smith .....Miss Edna Earl
—Opera House, Woolwich.

1. *Shattered Vengeance*, drama, in seven scenes, by William Mervyn.
Derrick Draycott .. Mr. William Mervyn
Frank Mornington .... Mr. A. R. Harper
Maurice Garth ..... Mr. Chas. D. Pitt
Horatio Alphonso ..... Mr. A. A. Tomlin
Willie Wapshot ..... Mr. George Overs
Douglas Langford .... Mr. Edward Benson
Father Audrey .... Mr. Charles Russell
Dad Gossip ..... Mr. Cecil Wharton
P.C. Warden ..... Mr. Arthur Britton
Warden Jeffries ..... Mr. A. Ancurt
Vera Langford ..... Miss Cora Patey
Meg Foster ..... Miss Phyllis Rae
Francis Vernon ..... Miss Alice Oliver
Marie Draycott .... Miss Cissie St. Elmo
—Victoria, Broughton.

1. *What Some Men Don't Know*, skit, in one act, by H. F. Maltby. London production, Little, May 29.
Alf ..... Mr. H. F. Maltby
Garge ..... Mr. Albert Plant
'Erb ..... Mr. Fred Archer
A Lady ..... Miss Zoe Davis
—Winter Gardens, Blackpool.

1. *Curing Eliza*, play, in one act, by Gertrude Thorpe-Mayne.
Joe Rutch ..... Mr. Russell Bury
Mr. Jones ..... Mr. Allan Harris
Eliza Rutch .... Miss Norah Macdonnell
Mrs. Fakes ..... Miss Gertrude Thorpe
Miss Sissions ..... Miss Violet Harley
—Opera House, Scarborough.

2.¶*The Reformation of David; or, The Son of Solomon*, dramatic sketch, by Aaron Hoffman.
Morris Solomon ..... Mr. C. Danvers
Rosie, his daughter .. Miss Naomi Neilson
David, his son ..... Mr. Harvey Brown
—Ladbroke Hall, W.

2.*The Queen's Room, poetical play, in one act, by Frankfort Moore. Originally produced, October 20, 1891, Opera Comique. (Revived by the Poetic Drama Society).
—Boudoir, W.

2.‡*The Twisting of the Rope*, play, in one act, by Douglas Hyde; translated from Irish into English by Lady Gregory. (Produced by the Poetic Drama Society. Originally produced, October 21, 1901, Gaiety, Dublin).—Boudoir, W.

2. *The Miracle of Corn*, play, in one act, by Padriac Colum. (Produced by the Poetic Drama Society.)—Boudoir, W.

3. *Little Satan*, play, in one act, by Sybil Ruskin.
King Charles .. Mr. Norman V. Norman
Enguirrand ..... Miss Beatrice Wilson
Viscount Rockhurst..Mr. F. L. Whittaker
Duke of Buckingham..Mr. Norman Leslie
Sir Paul Farrant .. Mr. Herbert Hastings
Giles ..... Mr. Robert Taylor
Nick ..... Mr. Edward Wynter
Mme. de Nantes .. Miss Ethel Coleridge
Frances Stuart ..... Miss Mary Douglas
Lady Castlemaine ..... Miss Ena Douglas
French Joan ..... Miss Agnes Thornton
—Prince's, Bristol.

4. *A Double Deception*, play, in one act, by M. Kinsey. (Produced by the English Play Society.)
Sir James Sherwood .. Mr. J. H. Twyford
John ..... Mr. Fred Grove
Althea Tempest .... Miss Helena Millais
—Rehearsal.

4. *A Debt of Honour*, play, in one act, by Mabel H. Robins. (Produced by the English Play Society.)
Captain Garston .. Mr. T. Arthur Jones
Sir Thomas Harbridge .. Mr. C. Edmonds
Miss Letty Fawcett ..... Miss Ella Dixon
—Rehearsal.

4. *A Plume of Feathers*, play, in one act, by Gulielma Penn R. Fitzjohn. (Produced by the English Play Society.)
Lil Shirley ..... Miss Marie Daventry
Gladys Thompson ..... Miss Dora Levis
Mrs. Barker .... Miss Edith Cruikshank's
—Rehearsal.

4. *The Rival*, play, in one act, by M. F. Sandars. (Produced by the English Play Society.)
Duc de Fontevrault..Mr. T. Arthur Jones
Raoul de Gontaut ....Mr. George Thomas
M. de Bertiny .....Mr. Fred Grove
M. de Rochefort .....Henry Middlemass
Mlle de Bertiny ....Miss Marie Daventry
—Rehearsal.

5.**Much Ado About Nothing*, Mr. Robert Arthur's revival of Shakespeare's play.
Don Pedro.....Mr. Owen Roughwood
Don John .....Mr. Howard Sturge
Claudio .....Mr. Frederic Sargent
Benedick .....Mr. Frederic Worlock
Leonato .....Mr. Clifton Alderson
Antonio .....Mr. Ernest Griffen
Balthasar .....Miss Margaret Macdona
Conrade .....Mr. Basil Hallam
Borachio .....Mr. Edward Irwin
A Messenger .....Mr. King Fordham
A Boy .....Miss Phyllis Birkett
A Page .....Miss Gabrielle de Wilden
Friar Francis .....Mr. Daniel McCarthy
Dogberry .....Mr. Ben Field
Verges .....Mr. J. H. Brewer
A Sexton .....Mr. Guy Leigh-Pemberton
Seacoal .....Mr. Arthur Cleave
Oatcake .....Mr. Benedick Butler
Third Watch .....Mr. Lyonel Watts
Fourth Watch .....Mr. Alex. Onslow
Fifth Watch .....Mr. Barnard Stacey
Hero .....Miss Dorothy Green
Margaret .....Miss Constance Little
Ursula .....Miss Dulcie Greatwich
Imogen .....Miss Florence Wells
Beatrice .....Miss Alice Crawford
—Coronet.

5.†*The Remedy*, farce, in three acts, by Barton White.
Capt. Joseph Harsnett..Mr. Lytton Grey
Capt. Wm. Gramphorn..Mr.Hubert Druce
Frederic Griggs .....Mr. Charles Steuart
Dr. Pyke .....Mr. Walter P. Hewetson
Peter .....Mr. George Bellamy
An Auctioneer .....Mr. Jack Melville
Auctioneer's Men ..... { Mr. J. Carl Lyle / Mr. Denis Bryan
A Detective .....Mr. Douglas Hamilton
Gwendolen .....Miss Elaine Inescort
Julia Juby .....Miss Kathleen Gower
Mrs. Gramphorn ....Miss Alice Mansfield
Irene .....Miss Pollie Emery
Belle Harsnett .....Miss Daisy Atherton
—Court.

6. *Thespis Cottage*, one-act play, by Brandon Thomas.
Mr. Grafton Wallis ..... Mr. Roy Byford
Mrs. Grafton Wallis..Miss Nancy Harding
Sir John Ascott.....Mr. Sydney Compton
Rupert .....Mr. Noel Leslie
Billy Maunder .....Mr. Robert Burnett
Railway Porter .....Mr. W. Newton
Emily Masters ....Miss Bertha Northam
—Opera House, Cheltenham.

8.‡*A Freak of Fate*, play, in four acts, by Mary Stafford Smith.
Richard Marsh .....Mr. James C. Aubrey
George Hardy .....Mr. Aidan Lovett
Billie .....Miss Mary Stafford Smith
Jim Daw .....Mr. Harry Brayne

* *A Freak of Fate* (*continued*).
Fred Baxter .....Mr. P. Ramsey Forman
Zeke White .....Mr. George Cavanagh
Bob Race .....Mr. C. C. Grattan
Tubby .....Mr. A. R. Dight
Seth Rawlins .....Mr. Tom Ronald
Lord Carisbrooke .... Mr. Archie Selwyn
Dr. Anson.....Mr. Arthur Faraday
Detective Scott ....Mr. Robert Turnham
Maisie Bainbridge..Miss Berenice Melford
Carrie West.....Miss Margherita Gordon
Lola Denville .....Miss Jessie Winter
—Fulham.

8.†*The First Actress*, play, in one act, by Christopher St. John. (Produced by the Pioneer Players.)
Griffin .....Mr. Edmund Gwenn
Margaret Hughes .....Miss Nancy Price
Sir Charles Sedley .....Mr. Ben Webster
Lord Hatton .....Mr Tom Heslewood
VISIONS OF THE FUTURE.
Nell Gwynne .....Miss Ellen Terry
Mrs. Barry .....Miss Lily Brayton
Mrs. Bracegirdle ....Miss Suzanne Sheldon
Nance Oldfield ....Miss Henrietta Watson
Peg Woffington .....Miss May Whitty
Kitty Clive .....Miss Dorothy Minto
Mrs. Siddons .....Mrs. Saba Raleigh
Mrs. Abington .....Miss Mona Harrison
Mrs. Jordan .....Miss Lilian Braithwaite
Madame Vestris .....Miss Auriol Lee
An Actress of To-Day ..Miss Lena Ashwell
—Kingsway.

8.†*In the Workhouse*, play in one act, by Margaret Wynne Nevinson. (Produced by the Pioneer Players.)
Monica .....Miss Christine Silver
Lily .....Miss Olive Terry
Wilhelmina .....Miss Cicely Hamilton
Mrs. Jarvis .....Miss Clare Greet
Ethel .....Miss Phyllis Embury
Penelope .....Miss Suzanne Sheldon
Mrs. Cleaver .....Miss Agnes Thomas
—Kingsway.

8.†*Jack and Jill and a Friend*, play, in two scenes, by Cicely Hamilton. (Produced by the Pioneer Players.)
Jack .....Mr. E. Harcourt-Williams
Roger .....Mr. Frederick Lloyd
Jill .....Miss Athene Seyler
Postman .....Mr. W. Abingdon
—Kingsway.

8. *Mary Edwards*, one-act play, by P. R. Bennett.
Mary Edwards .....Miss Irene Rooke
Lord Anne Hamilton ..Mr. Milton Rosmer
Nurse ....Miss Dorothea Kentish-Wright
Serving Man .....Mr. Herbert Lomas
Mr. Roe .....Mr. Francis Hope
—Gaiety, Manchester.

8. *The New Jack Sheppard*, drama, by William Melvyn.
Jack Sheppard .....Mr. William Melvyn
Jonathan Wild .....Mr. C. D. Pitt
Largo, the Hunchback ..Mr. A. Britton
Cecil de Belciose .....Mr. A. A. Tomlin
Ben Shattles .....Mr. George Overs
Sir Nevill Montague .....Mr. C. Russell
Jonas Stokes .....Mr. W. Ancart
Blue Skin .....Mr. C. R. Roberts
James .....Mr. A. R. Harper
Reuben Flint .....Mr. E. Benson
Winifred Wood .....Miss Cora Patey
Susette Flint .....Miss Phyllis Rae
Pinkie Buttercup .....Miss Alice Oliver
Constance Sheppard..Miss Cissie St. Elmo
—Victoria, Broughton.

8. *The Royalist*, play, in one act, by Edward Cadman.
Cromwell .....Mr. Leonard Calvert
Colonel Silas Cope .....Mr. Alfred Terris
Edgar Hardy .....Mr. Chas. D. Grenville
Marjory .....Miss O'Neill
—Royal, Margate.

8. *From Prison to Palace*, romantic military play, by Albert H. Clark.
Aleric Darziel .....Mr. Harry Tresham
Duke of Gladova .....Mr. Geo. Searle
Count Sorronto .....Mr. Sidney Grant
Major Petrovor ....Mr. Cecil Ravenswood
Damon .....Mr. E. D. Allen
Korvitch .....Mr. R. Seath Innes
Kellerman .....Mr. Leo Montgomery
Captain Orloff .....Mr. Chas. Townsend
Isobell .....Miss Gwynne Warren
Lady Lodora.....Miss Gertrude Entwistle
Clarina .....Miss Florence Cameron
—Royal, Liverpool.

8.‖*Lilac Land*, romantic Persian opera, in two acts, by Edmund Munk, verses and music by Bernard Page.
Hafiz .....Mr. Stuart L. Page
Abdusam .....Mr. Harry Stiebel
Grand Vizier .....Mr. Claud Decie
Hannah Twigg ....Miss Freda Berryman
Rupert Boom .....Mr. T. H. Wilson
Prince Ramazan ....Mr. W. H. Jamieson
Alec. Gordon .....Mr. Harry Murfin
Lilac .....Miss Beatrice Clifton
—Mechanics' Hall, Nottingham.

8. *Over the Wall*, farce, in three acts, by Frank Burles.
Prof. Alex. MacPherson..Mr. C. A. White
Sir Clement Wildbore..Mr. Ivor Barnard
Lieut. John Marling Mr. Ch. D. Grenville
M. Picquant .....Mr. Walter Brodie
Hagon Damper .....Mr. Leonard Calvert
Michael O'Brien.....Mr. Alfred Terris
Mrs. Valentine .....Miss Rita Carlyle
Alice Valentine.....Miss O'Neill
Mme. Picquant .....Miss Alice James
Susan .....Miss Kitty Kildare
—Royal, Margate.

9. *The Secret Agent*, musical comedy, adapted from an old farce by C. J. Coyne by Herbert T. Rainger, music by Heller Nicholls.
Victor .....Mr. J. F. Holloway
Count Steinhausen.....Mr. Lyn Rainger
Baron Stanbach .....Mr. W. H. Banks
Count Otto von Gorgas..Mr. H. T. Rainger
Oscar von Gersternberg....Mr. C. Perrott
Fritz von Piffpaffenheim
Captain G. F. de Pledge
Robert .....Mr. F. D. Grundy
Captain of the Guard..Sergt.-Major Brill
Dowager Grand Duchess
Mrs. Bartholomew
Paula von Stolzenfels..Mrs. W. F. Holman
Prince Ernestine of Novania
Miss Brenda Harvey
Miriota .....Miss Violet Ringer
—Opera House, Cheltenham.

9. *The Arctic Cure*, comic opera, in two acts, book and lyrics by Will King, music by C. T. Loveday.
Mr. Bully Bulverhythe
Mr. W. G. Lindsey Pope
Doctor Wylle .... Mr. Harry E. McLean
Daniel Dinghey ..... Mr. Will King
Jack Verrall ..... Mr. Herbert Sharpe
George Fairlight .. Mr. R. J. Ellinghaus
Timothy Turbine ..... Mr. J. B. Fryer
Filsham ..... Mr. Reginald Wyatt
Colonel ..... Mr. R. H. Poole
Turncock ..... Mr. W. H. Fuller
Lydia ..... Miss Elsie Badcock
Clementina ..... Miss Olive Burles
Gertrude Manners ..... Mrs. Will King
Lizzie, alias Miss Maud-de-Vean
Miss Ethel Squires
Penelope Piper .. Miss Winifred Maunder
Ayee ..... Master K. McLean
Ioh ..... Miss Marjorie King
Nurses.—Misses G. Swan, D. Burles, V. Williams, D. Olley, B. Fulford, M. Richardson, Mesdames Bush and Olley.

The Arctic Cure (*continued*).
Crew.—Messrs. S. G. Hazell, A. Turner, S. Olley, S. Ayerst, F. O'Keefe, F. C. Wilkins, F. G. Joblin, and W. H. Fuller.
Navvy.—Mr. W. Fuller, jun.
Patients.—Misses G. Squires, N. Ayerst, P. Buck, H. J. Brown, E. Burton, G. Evens, P. King, L. Fripp, V. Hall, I. Lea, M. Loveday, M. Morgan, F. Hetherington, M. Gabriel, Mesdames Wilkins, Buck, Hands, Messrs. F. Buck, E. Cattle, J. Laurence, C. Kershaw, L. G. P. Walenn, E. H. Bailey, F. Olley, and E. G. Gorringe. —Empire, Southend.

10. *The Way Out*, playlet, by W. Thwaites Stephene.
Sir John Izard.....Mr. Lawrence Cade
Edmund Izard..Mr. W. Thwaites Stephens
Phillip Longuehaie....Mr. Edwin Fletcher
Manners .....Mr. S. Leonard
Lady Letty Izard .....Miss Doris Day
Francis Longuehale .....Miss Violet Day
—92, Victoria Street, S.W.

11.***As You Like It*, Shakepeare's play, revived by Mr. Fred Terry for a number of special *matinées*. —New.

11.†*The Fulfilment*, play, in one act, by Ernest Hutchinson.
Georgy One.....Mr. Arthur Wontner
Georgy Two.....Miss Italia Conti
Any Young Man.....Mr. Harold Deacon
—Stafford House, St. James's.

11.†*Jappy Chappy*, children's Japanese musical extravaganza, in one act, written by E. L. Shute, music by H. W. Hewlett.
The Giant Bow-Wow
Mr. Rutland Barrington
Jolly Chappy.....Miss Marjorie Dennis
Dolly .....Miss Mavis Yorke
Bisi Boddee .....Miss Phyllis Bourke
Flippy Flappy .....Miss Eileen Samuel
Snippy Snappy .....Miss Eric Wilson
Koko Butta .....Miss Esmé Wynne
Cherri Jami .....Miss Grace Sepping
—Stafford House, St. James's.

11.†*Taffy's Wife*, one-act play, by Bertha N. Graham.
Taffy .....Mr. H. Lawrence Leyton
Rosalind Evans .... Miss Mary Allestree
Robert Cressal.....Mr. Cecil Bevan
—Lyceum Club.

11.†*Why She Did It*, one-act play, by Lucy Dale.
Lawrence Despard....Mr. A. Holmes-Gore
Mr. Poppleton ..... Mr. E. H. Paterson
Kitty Frothingham....Miss Dorothy Day
—Lyceum Club.

11. *The Kiss of Isis*. Egyptian scena, written and composed by Arthur S. Gill (London production, Richmond Hippodrome, June 5).
Isis, the Goddess.....Mlle. Kia Durdee
Phloris ..... Miss Lucia Moore
Nabori ..... Miss Winifred De Levanti
—Royal, Nottingham.

12.‖†*Ilsa*, a children's operetta, in three acts, written and composed by Frankie Browne.
Children's Kingdom.
Ilsa .....Miss Babette Philips
Teddy ..... Miss Frankie Browne
King of Good Temper..Miss Mildred Berry
Middle World.
The Griffin ..... Mr. R. T. Thornton
The Sprite ..... Miss Doreen Ellis
Wraith of the Toadstool..Miss Mary Castle
Gnomes' Kingdom.
King of Bad Temper..Miss Phyllis Warren
Otto ..... Miss Cyrille Bayfield
Jansen ..... Miss Olav Campbell-Harris
Gustave ..... Miss Meme Hopkinson
—Devonshire Park, Eastbourne.

13. *The Bear*, farce, in one act, by Anton Tchekhoff, translated from the Russian by Arthur A. Sykes.
He ..... Mr. Norman Trevor
She ..... Miss Blanche Grand
Servant ..... Mr. E. Cresfan
—Kingsway.

13. *Mrs. Pleasance*, play, in one act, by Frederick Deffell.
Mrs. Pleasance .... Miss Jean Bloomfield
Mrs. Atkins ..... Miss Frances Welstead
Jim Amies ..... Mr. Franklin Dyall
Howlett ..... Mr. Frederick Lloyd
Mr. Darrell ..... Mr. E. Cresfan
—Kingsway.

15.‡*Her Ruined Life*, drama, in prologue and three acts, by L. Ernest. (Originally produced, December 15, 1910, Clarence, Pontypridd.)
Maurice Chester ..Mr. Walter A. Chetham
Mr. Karl .....Mr. L. Ernest
Jeremiah Dibbs .....Mr. Will Casey
Allan Ford .....Mr. Valentine Henry
Bertie Beecham .....Mr. Frank Masters
Pill Sanders .....Mr. Dickie Bird
No. 63 .....Mr. W Fisher
A Gentleman .....Mr. Cecil Roberts
Li Chang .....Mr. H. Hammerton
Nellie .....Miss Ethel Spence
Lottie Puff .....Miss Annie Mitchell
Margaret Chester } Miss Chrissie Dunbar
Madam Traska }
—Royal, Woolwich.

15 *Sally Bishop*, play, in four acts, by E. Temple Thurston. (London production, July 15, Prince of Wales's.)
John Hewitt Traill..Mr. Allan Aynesworth
Charles Devenish .....Mr. Athol Stewart
Mr. Arthur .....Mr. A. W Baskcomb
Wooten .....Mr. Duncan McRae
Mrs. Durtacher .....Miss Ada Ferrar
Miss Standish Roe ....Miss Dagmar Wiehe
Janet Holland .....Miss Agnes Thomas
Sally Bishop .....Miss Daisy Markham
—King's, Glasgow.

15. *Nuit Rouge*, mimodrame, by M. Pasqual.—Scala.

16.*_Nan_. John Masefield's play, revived by Miss Lillah McCarthy for a number of *matinées* —Little.

17. *Katreeno; or, Brokers Ahead*, operatic burlesque, in five acts, by Cuthbert Rose, music by George Hay.
Howleeno .....Mr. Hickman-Smith
Icecreamio } .....Mr. Ferris Carlton
Lyceumo Druryo }
Hokipokio } .....Mr. George Hay
Count Grab }
Katreeno .....Miss Ethel Wilford
—Pagoda, Littlehampton.

17.*_Money_, comedy, in five acts, by Edward L. Bulwer (Lord Lytton) (originally produced December 8, 1840, Haymarket). Performance by the command of the King, in honour of the visit of the German Emperor and Empress.
Lord Glossmore .....Mr. Fred Terry
Sir John Vesey .....Sir John Hare
Sir Frederick Blount ....Mr. Cyril Maude
Captain Dudley Smooth
Sir Charles Wyndham
Mr. Graves .....Sir Herbert Tree
Mr. Stout .....Mr. Arthur Bourchier
Alfred Evelyn .....Mr. George Alexander
Mr. Sharp .....Mr. Laurence Irving
An Old Member of the Club
Mr. Alfred Bishop
Sir John Vesey's Servant
Mr. Lewis Waller
Toke .....Mr. Edmund Maurice
Mr. Flat .....Mr. Charles Hawtrey
Mr. Green .....Mr. Sydney Valentine
Frantz .....Mr. Weedon Grossmith
Tabouret .....Mr. J. H. Barnes

Money (continued).
Grab .....Mr. James Fernandez
MacFinch .....Mr. Charles Rock
MacStucco .....Mr. Norman Forbes
Crimson .....Mr. Dion Boucicault
Patent .....Mr. Dennis Eadie
Kite .....Mr. J. D. Beveridge
The Old Club Servant..Mr. Edward Terry
Lady Franklin .....Miss Winifred Emery
Georgina Vesey ..Miss Alexandra Carlisle
Clara Douglas .....Miss Irene Vanbrugh
CLUB MEMBERS, SERVANTS, WAITERS:
Messrs. Oscar Adye, Henry Ainley, Marsh Allen, Allan Aynesworth, George Barrett, Murray Carson, Vincent Clive, Frank Collins, W. Devereux, Kenneth Douglas, H. de Lange, Gerald du Maurier, H. V. Esmond, George Graves, Lyn Harding, Rudge Harding, Luigi Lablache, Robert Loraine, C. M. Lowne, Norman McKinnel, Austin Melford, Dawson Milward, Harry Nicholls, Robert Pateman, Harry Paulton, Fred Penley, Arthur Playfair, Arthur Poole, Frederick Ross, Howard Russell, C. Aubrey Smith, C. W. Somerset, Sam Sothern, E. Lyall Swete, Herbert Waring.
—Drury Lane.

18.*_Arms and the Man_, romantic comedy, in three acts, by G. Bernard Shaw (originally produced, Avenue, April 21, 1894). Last performance (the 45th) July 1.
Major Paul Petkoff ..Mr. J. Fisher White
Nicola .....Mr. James Hearn
Major Sergius Saranoff
Mr. Dawson Milward
Captain Bluntschli .....Mr. Arnold Daly
A Russian Officer .....Mr. John Pym
Catherine Petkoff ...Miss Geraldine Olliffe
Louka .....Miss Jean Mackinlay Sterling
Raina .....Miss Margaret Halstan
—Criterion.

18.*_Jemmy_, one-act play, by Louis N. Parker (originally produced at the Vaudeville, April 25, 1907)—Criterion.

18.‖*The Sleeping Partner*, play, in one act, by Robert Halifax.
William Blinco .. Mr. Ernest W. Pargeter
Aubrey Hotlot .... Mr. J. George Gamble
Mrs. Blinco ..... Miss Florence M. Neale
Trixie ..... Miss Daisy Tuck
Maud Mary ..... Miss Margaret Stillings
—St. Peter's Parish Hall, Stockton.

19.††*Afterwards*, one-act play, by Miss Robertson. (Originally produced, January 24, Devonshire Park, Eastbourne.)
Nance .....Miss Winifred Emery
Kitty .....Miss Margery Maude
Nana .....Miss Emma Chambers
—St. James's.

20. *The Count of Luxembourg*, musical play, in two acts, by A. M. Willner and Robert Bodansky, adapted for the English stage by Basil Hood, music by Franz Lehar, lyrics by Adrian Ross and Basil Hood.
Count René of Luxembourg..Mr. B. Wallis
Registrar ..... Mr. Fred Kaye
Jean Baptist ..... Mr. Willie Warde
Mons. de Tresac ..... Mr. Alec Fraser
Mons. de Valmont .... Mr. Paul Plunket
Pelegrin ..... Mr. Frank Perfitt
Mentschikoff ..... Mr. Ridgwell Cullum
Paulovitch ..... Mr. Charles Coleman
Lavigne ..... Mr. Gervais Whitehead
Boulanger ..... Mr. Garnet Wilson
Brissard ..... Mr. W. H. Berry
Grand Duke Rutzinov .... Mr. H. Wright
Juliette ..... Miss May de Sousa
Countess Kokozeff .. Miss Gladys Homfrey
Mimi ..... Miss May Marton
Lisette ..... Miss Kitty Hanson
Fleurette ..... Miss Gladys Guy
Amelie ..... Miss May Hobson

The Count of Luxembourg (*continued*).
Rosalie ..... Miss Gertrude Glyn
Coralie ..... Miss Madeline Seymour
Sidonie ..... Miss Margot Erskine
Babette ..... Miss Doris Stocker
Jacqueline ..... Miss May Leslie Stuart
Thérèse ..... Miss Beatrice von Brunner
Angèle Didier ..... Miss Lily Elsie
—Daly's.

20.**Margaret Catchpole*, costume drama, in twelve scenes, by Walter Frith. (Originally produced at the Prince of Wales's, Birmingham, July 31, 1910; October 19, 1910, Grand, Croydon). Last performance (the 17th) June 3.
Sir Lucius Cracknell .... Mr. James Skea
John Luff ..... Mr. Laurence Irving
William Laud ..... Mr. Godfrey Tearle
Jim Cook ..... Mr. A. Field Fisher
John Barry ..... Mr. Rupert Harvey
Edward Barry ..... Mr. Cecil Kinnaird
Dr. Stebbing ..... Mr. George Owen
Mr. Wake ..... Mr. William Holles
Will Rickes ..... Mr. Arthur Stanley
Lieutenant Blount ..... Mr. R. G. Beard
Lord Cf. Baron Macdonald.. Mr. O. James
Ripshaw ..... Mr. A. Williams
Philip ..... Mr. Percy Nash
O'Keefe ..... Mr. N. O'Neill
Constable ..... Mr. F. J. Arlton
Mr. Spink ..... Mr. S. Arthur
Capt. of the Watch .. Mr. A. A. George
Ostler's Boy ..... Master G. Pell
Margaret Catchpole .. Miss M. Hackney
Mrs. Clayton ..... Miss Beatrice Smith
Kate ..... Miss Katherine Herbert
Sarah Barker ..... Miss Alice Inman
Hostess ..... Miss Amy Fanchette
Mrs. Thatcher ..... Miss F. Amy
Polly ..... Miss Susie Nainby
Susan ..... Miss Lisa Macready
—Duke of York's.

20.**The Taming of the Shrew*, Mr. Robert Arthur's revival of Shakespeare's play.—Coronet.

20.¶*What the World Thinks*, one-act play, by Frank Duguid.
Mr. Staines ..... Mr. Frank Duguid
Rev. Mr. Tufnell } Mr. J. H. N. Craigen
A Figure ..... }
Tivoli, Aberdeen.

21. *Das Erbe* (*The Inheritance*), drama, in four acts, by Felix Philippi.
Baron Karl von Larun .... Rudolf Exner
Heinrich Sartorius ..... Max Sylge
Henriette ..... Olga Sylge
Hertha ..... Hedwig Rohmann
Van der Matthiesen ..... Ernst Keuhl
Clarisse ..... Olga Remberg
H.E. von Küstner .. Hermann Lindhorst
Lipetzky ..... Richard Mueller
Bernhardi ..... Georg Borwitz
Lorinser ..... Alfred Goltermann
Rossmann ..... Willy Reifschneider
—Scala.

21.‖*A Comedy of Bohemia*, adaptation by Robert Blatchford from his novel "The Bohemian Girl."—Socialist Clubhouse, Handforth.

22**A Sentimental Cuss*, comedietta, in one act, by Douglas Murray. (Originally produced at the Vaudeville, October 31, 1907.)
Mr. Revill ..... Mr. Gerald Ames
Mr. Quilter ..... Mr. C. B. Vaughan
Mr. Batson ..... Mr. Franc Stoney
Mr. Hague ..... Mr. Walter Hewetson
Mr. Fearon ..... Mr. Hubert Druce
Kitty ..... Miss Mona Harrison
—Prince of Wales's.

22‡*The Thief-Catcher*, drama, in four acts, by Stuart Lomath.
Leslie Lloyd ..... Mr. Stuart Lomath
Harry Vernon ..... Mr. Cyprian Matthews

The Thief-Taker (*continued*).
Ikey McGregor ..... Mr. Arthur Byron
Jaspar Blair ..... Mr. Clifford Edwin
Joshua Sharp ..... Mr. George Parkman
Louis Villebois ..... Mr. Walter Terriss
Snickey Dobbs ..... Mr. James Stewart
Warder Thompson ..... Mr. W. Jenkins
Smith ..... Mr. D. Little
Inspector Froud ..... Mr. Tom O'Connor
Flora Vernon ..... Miss May Beatrice
Aunt Arabella ..... Miss Ellen Owen
Lottie Love ..... Miss Daisy Norman
Rose Trevelyon .... Miss Georgie de Lara
—Royal, Woolwich.

22**Julius Cæsar* —His Majesty's.

22. *For Mother's Sake*, drama, in four acts, by Arthur Shirley and Ben Landeck.
Henri Romaine ..... Mr. Carl R. Kerzo
Old Geriot ..... Mr. E. W. Bretton
Luigi Ferroni .... Mr. Harry C. Robinson
Louis Myers ..... Mr. H. P. Carr
Bill Higgins ..... Mr. Willie H. Vernon
Pomponnel ..... Mr. Sydney Barnes
Polère ..... Mr. St. John Stuart
M. Carèze ..... Mr. F. H. Fortescue
Dubois ..... Mr. Reginald Wilson
Waiter ..... Mr. John Raby
Freak Proprietor ..... Mr. Fred Burns
Mathilde ..... Miss Gwen Stuart
Fifi ..... Miss Nana Flensberg
Jacqueline ..... Miss Ruby Maude
—Dalston.

22. *The Angel of the White Feet*, one-act play, by Douglas Bain, adapted from a story by Tom Gallon.
Albert Sims ..... Mr. Thomas Pauncefort
Mrs. Sims ..... Miss Doris Digby
Olivia Hartigan ..... Miss Muriel Redcall
—County, Kingston.

22. *Lords and Masters*, play, in three acts, by James Byrne.
Mary ..... Miss Hilda Davice
Brian Harding ..... Miss Esmé Percy
Mrs Henderson ..... Miss Muriel Pratt
Major Rorke ..... Mr. Frank Darch
Catherine Henderson .... Miss Irene Rooke
Malcolm Henderson .. Mr. Milton Rosmer
Molly Frant ..... Miss Edyth Goodall
Mrs. Frant ..... Miss Ada King
—Gaiety, Manchester.

22. *The Bells of Lin-Lan-Lone*, play, in three acts, by Walter Frith.
Gwyllim Williams ..... Mr. Lyn Harding
Sir Owen Williams, Bart..... Mr. Felix Pitt
Lord Shakerley ..... Mr. George Mallett
The Hon. Guy Shakerley
Mr. Vivian Gilbert
Roderick Williams .... Mr. Hastings Lynn
Hon. Frank Parker-Lysons
Mr. Geoffrey Denys
Steevens ..... Mr. H. Fletcher
Robert ..... Mr. Gordon Hamilton
Benson ..... Mr. Henry Elmore
Waiter ..... Mr. J. Brooks
Mary Edwards ..... Miss Lilian Mason
Lady Williams .... Miss Frances Wetherall
Lady Shakerley ..... Miss Stella Leigh
Olive Shakerley ..... Miss Phyllis Hume
Miss Baines ..... Miss Eva Leonard Boyne
Mrs. Parker-Lysons
Miss Florence Jackson
Louise ..... Miss Kate Vincent
—Lyceum, Newport.

22. *The Belle of the Skies*, musical play, in two acts, by Grahame Squiers, music by Guy Jones.
Cecil Grahame ..... Mr. A. D. Butler
Herman Leversutch .... Mr. O. H. Russ
Josiah Peters ..... Mr. J. F. Rettallack
Archie Peters .... Mr. Frank H. Timings
Sir George Hamilton ..... Mr. Alan Reid
Lady Ethel Dunstan.... Mrs. Leslie Wynn
Phyllis Darrell ..... Miss Ada Price
Alfred Billings ..... Mr. J. M. Holt

The Belle of the Skies (continued).
Maude De Muir .. Miss Blanche Freeman
Mrs. Deane ..... Mrs. Alan Barker
Victoria Lane ..... Miss Elsie Cooke
Elsie Mason ..... Miss W. Hughes
Gladys Smythe ..... Miss Violet Lewis
Sol Goldstein ..... Mr. Walter Newman
Bill Spanner ..... Mr. Geo. B. Wallar
Arthur Grimes ..... Mr. H. S. Worrall
Mary ..... Miss E. Newman
Persephone ..... Miss E. Costello
Fluffy ..... Miss L. E. Millard
Mrs. MacNab ..... Miss May Jordon
Horace ..... Mr. J. S. Madeley
Dawson ..... Mr. H. E. H. Cooke
Hon. Charles Donneau..Mr. H. W. Jones
Betty Hamilton ..... Miss Lillie Aston
—Royal, Birmingham.

24.**The Only Way*, dramatised version, in a prologue and four acts, by Freeman Wills, of Charles Dickens's story, "A Tale of Two Cities." Last performance (the 67th) July 22.

PROLOGUE, 1774.
Marquis de St. Evremonde
Mr. Albert E. Raynor
Vicomte de St. Evremonde
Mr. Edward Combermere
Dr. Manette ..... Mr. E. Stidwell
Jean Defarge ..... Mr. G. T. Lambert
A Peasant ..... Mr. H. Blackburn

THE PLAY, 1793.
Sydney Carton..... Mr. Martin Harvey
Ernest Defarge ..... Mr. Chas. Glenney
Mr. Lorry ..... Mr. Percy Foster
Mr. Stryver ..... Mr. Philip Hewland
Dr. Manette ..... Mr. E. Stidwell
Charles Darnay .... Mr. Cowley Wright
President ..... Mr. F. Stoney
Public Prosecutor..... Mr. R. Atkins
Comte de Fauchet—Mr. Albert E. Raynor
M. de Maury ..... Mr. J. E. Fraser
Marquis de Boulainvilliers
Mr. Denholm Muir
Gabelle ..... Mr. Paul Barry
Barsad ..... Mr. S. McCarthy
Jailor ..... Mr. A. Robinson
First Citizen ..... Mr. Alfred Ibberson
Second Citizen ..... Mr. David Bain
First Juryman ..... Mr. A. B. McKay
Lucie Manette ..... Miss Brenda Gibson
The Vengeance ..... Miss Florence Hunt
A Citizeness ..... Miss Bessie Elder
Mimi ..... Miss N. de Silva
—Lyceum.

24.‖*The Other Man*, dramatic play, in one act, by W. Haward Mallett.
Elijah Goldstein ..... Mr. F. W. Lambe
Detective Steele ..... Mr. Percy Storey
Ginger Petersen ..... Mr. L. Abbott
Arthur Saville .. Mr. W. Haward Mallett
—Balham Assembly Rooms.

26.†*The Touch of Truth*, play, in one act, by H. M. Walbrook (produced as a music-hall sketch May 22, Kilburn Empire).—St. James's.

26.†*Only a Woman*, dramatic episode "in twenty minutes," by Russel Vaun.
Mrs. Kenyon .. Miss F. Campbell-Patterson
Ena ..... Miss Mercia Swinburne
Raymond Rose .....Mr. James Lindsay
Jim .....Mr. Nicholas Hannen
—Lyric, Hammersmith.

26.†*The King's Oath*, idyll, by Mary Righton.
King Zealot ..... Mr. Poel Edwards
Princess Catrine ..... Miss Scott
Lady Della ..... Miss Mary Righton
Philip ..... Miss M. Mackenzie
Irene ..... Miss Winifred May
—Lyric, Hammersmith.

27.**Hedda Gabler*, revival of Ibsen's play by Mme. Lydia Yavorska.
Hedda Gabler..... Mme. Lydia Yavorska
George Tesman ..... Mr. F. Kinsey Peile

Hedda Gabler (continued).
Miss Tesman .... Miss Florence Haydon
Mrs. Elvsted ..... Miss Helen Haye
Judge Brack ..... Mr. Franklin Dyall
Eilert Lövborg .. Mr. Lewis Willoughby
Berta ..... Miss Jean Bloomfield
—Kingsway.

28. *The Cherry Orchard*, comedy, in four acts, by Anton Tchehov, translated by Mrs. Edward Garnett. (Produced by the Stage Society.)
Lopahin ..... Mr. Herbert Bunston
Dunyasha ..... Miss Muriel Pope
Epihodov ..... Mr. Ivan Berlyn
Firs ..... Mr. E. H. Paterson
Varia ..... Miss Mary Jerrold
Ania ..... Miss Vera Coburn
Liubov Andreevna..Miss Katharine Pole
Gaev ..... Mr. Franklin Dyall
Charlotta Ivanovna .... Miss Lola Duncan
Semyonov-Pishtchik .. Mr. Nigel Playfair
Yasha ..... Mr. Edmond Breon
Trofimov .... Mr. E. Harcourt-Williams
A Wayfarer .... Mr. C. Herbert Hewetson
The Station Master..Mr. P. Percival Clark
—Aldwych.

28. *Die Zigeunerbaron (The Gipsy Baron)*, operetta, in three acts, by Johann Strauss.
Graf Homonag ..... Hermann Lindhorst
Conte Caruero ..... Ernest Bernhard
Sandor Barinkay ..... Rudolf Exner
Kalman Zsupán ..... Hans Berthold
Arsenia ..... Elsa Bland
Mirabella ..... Olga Romberg
Ottokar ..... Willy Reifschneider
Czipara ..... Martha Haase
Saffi ..... Julie Stoeri
—Verein Deutches Volkstheatre, East Road, N.

29.†*A Trip to Brighton*, adapted from the French of M. Tarride by W. Somerset Maugham.
Lord Charles Gerome .. Mr. Sam Sothern
Maurice Gray ..... Mr. Douglas Imbert
Sir Philip Rumour ..... Mr. C. M. Lowne
Andrew Noyes ..... Mr. Dawson Milward
Footman ..... Mr. Reginald Walter
Lady Charles Gerome .. Miss Mary Moore
Mrs. Patterson .... Miss Dorothy Thomas
—New.

29. *La Fanciulla del West*, opera, by Puccini.
Minnie ..... Mlle. Destinn
Jack Rance ..... M. Gilly
Dick Johnson ..... Signor Bassi
Nick ..... Signor Zucchi
Ashby ..... Signor Marcoux
Sonora ..... Mr. Alan Turner
Trin ..... M. Warnéry
Sid ..... M. Verheyden
Handsome ..... Signor Sampieri
Harry ..... Mr. D'Oisly
Joe ..... M. Lheureux
Happy ..... Mr. Gaston Sargeant
Larkens ..... Signor Malatesta
Billy Jackrabbit ..... M. Huberdeau
Wowkle ..... Mlle. Bourgeois
Jack Wallace ..... M. Crabbé
José Castro ..... Mr. Edmund Burke
A Postilion ..... M. Defrère
—Covent Garden.

29.†*The Blind God*, one-act play, by Olive Lethbridge and Gerald Fitzgerald. (Produced by the Oncomers' Society.)
Lady Ethelborough ..... Miss Ina Royle
Iris Westerby ..... Miss Cicely Barcham
Capt. Jack Denvers..Mr. Rich. A. Greene
A Servant ..... Miss Ethel Tyler
—Little.

29.†*Nobody's Sweetheart*, one-act play, by Inez Bensusan. (Produced by the Oncomers' Society.)
Margot Caillac ..... Miss May Saker
Jean Caillac ..... Mr. Percy Crawford
Marie ..... Miss E. Anton Laing

Nobody's Sweetheart (continued).
Yvonne ..... Miss Katherine Stuart
Jacqueline ..... Miss Evelyn Cecil
Jeanette ..... Miss Eileen Savage
Blanche .... Miss Dorothes Tanqueray
Eustace ..... Mr. Cyril Ashford
Etienne ..... Mr. Franc Stoney
Hervé Dorrien .. Mr. Richard A. Greene
Peasant Girls:—Misses Constantia Brookes, Winifred Laurence, Ursula Keene, Clarice Laurence, and Althna Gover.
—Little.

29.† *What Some Men Don't Know*, one-act play, by H. F. Maltby. (Produced by the Oncomers' Society. Originally produced Winter Gardens, Blackpool, May 1.)
Alf ..... Mr. Edmund Kennedy
Garge ..... Mr. Wyn Weaver
'Erb ..... Mr. Arthur E. Holland
A Lady ..... Miss Nell Du Maurier
—Little.

29.† *For One Night Only*, one-act play, by Gladys B. Stern. (Produced by the Oncomers' Society.)
Mrs. Venables ..... Miss Mildred Orme
Minx ..... Miss Ina Royle
Pert ..... Miss Grace Richardson
The Midget ..... Miss Winifred Lawrence
Sorry ..... Miss Sibyl Maurisse
Don Juan ..... Mr. Charles Roberts
—Little.

29. *Banished from Home*, gipsy play, in four acts, by Emma Litchfield.
Jack Morland ..... Mr. Arthur Hinton
Silas Craven ..... Mr. Robert Purdie
Sir Charles Morland .. Mr. Archer Brown
Terry O'Flynn ..... Mr. John Hignett
Old Oliver ..... Mr. Chas. E. Warne
Bentley ..... Mr. W. O. Rossiter
Ernest Laidlaw ..... Mr. Charles Reyne
Stoney Jim ..... Mr. Walter Gambier
Superintendent Joyce .. Mr. Alfred Tod
Policeman X 236 ..... Mr. C. F. Pick
Dorcas Trim ..... Miss Nina Hardinge
Eliza Hunter .... Miss Florence Zillwood
Little Chance ..... Miss Ethel F. Greene
Nell Hillyard ..... Miss Winnie Webster
—Britannia.

29. *The Tavern Knight*, romantic play, in a prologue and three acts, founded on the novel by Rafael Sabatini. (London production, July 31, Royal, Stratford.)

PROLOGUE.

Roland Marleigh ..... Mr. Junius Booth
Joseph Ashburn .... Mr. Harry Bannister
Gregory Ashburn..Mr. Percy Braithwaite
Alice Marleigh ..... Miss Elsie Jones
Betty Thrimby ..... Miss Kitty Terriss

PLAY.

Roland Marleigh ..... Mr. Junius Booth
Jocely Marleigh ..... Mr. C. E. Horobin
Joseph Ashburn .... Mr. Harry Bannister
Captain Harry Hogan .. Mr. Fred Elvin
Oliver Cromwell ..... Mr. Walter Jarvis
Colonel Pride ..... Mr. J. Hawden
Smite ..... Mr. Aubrey Norton
Lieut. Faversham .. Mr. Norman Bradford
Justice Pride ..... Mr. Fred Lodge
Ensign Tyler ..... Mr. Percy Miller
Lieut. Beddoes ..... Mr. William Huron
Sergeant Ireby ..... Mr. Sam Elton
Jasper Blount ..... Mr. A. H. Henderson
Quinn ..... Mr. F. Martin
Cadby ..... Mr. Sidney White
Gaoler ..... Mr. Charles Crow
Cynthia Ashburn ..... Miss Alice West
Orton ..... Miss Jessie Blake
—Prince of Wales's, Salford.

29. *Before the Dawn*, one act play, by Geo. Sheldon. (Originally produced as a music-hall sketch).—Scala.

29. *The Crowning of the King*, historical play, in four acts, by Barton Shepherd Yates.
Charles II. ..... Mr. Norman Partriège
James Stuart ..... Mr. Melville Chiswell
George Villiers .... Mr. C. P. Wentworth
John Wilmot ..... Mr. Henry Lloyd
Sir Toby Brainheavy..Mr. William Calvert
Sir Charles Sedley .. Mr. Norman Blackett
Thomas Killigrew .. Mr. Henry M. Clifford
Morris Vane ..... Mr. William Macready
Warden ..... Mr. James Dillon
Robert Maxwell .. Mr. William Learmouth
Edward Chillingham..Mr. Charles Carlton
John Dryden ..... Mr. Richard Evelyn
Godfrey ..... Mr. George Victor
Luke ..... Mr. Herbert Lees
Lady Ann Masham .. Miss Betty Manners
Catherine ..... Miss Clara C. Curtis
Barbara ..... Miss Ponsonby Hartshorn
Lucille Macklin .. Miss Edna G. Turner
—Queen's, Manchester.

29. *Written in Red*, play, in three acts, by F. M. Douglas, founded on the novel of the same name—Royal, Brighton.

30.†*As You Like It.*—His Majesty's.

31.*The Cat and the Cherub*, Chinese play, by Chester Bailey Fernald. (Originally produced in America. London production, October 30, 1897.)—Royalty.

31. *Half-a-Crown*, a farce, in three acts, by Frank Howel Evans. Last performance (the 11th) June 10.
Christopher Middleton .. Mr. Dennis Eadie
Henry Carthorne ..... Mr. Fred Lewis
Mr. McWirter ..... Mr. Harry Dodd
George Mallins ..... Mr. Stanley Logan
Jarvis ..... Mr. Campbell Gullan
Mr. Schweitzer ..... Mr. George Bealby
Signor Napoli ..... Mr. Shiel Barry
Jules ..... Mr. Philip Kay
Fritz ..... Mr. Michael Sherbrooke
Harris ..... Mr. Edmund Gwenn
An Excursionist ..... Mr. Guy Rathbone
A Customer at Napoli's..Mr. Henry Ansell
Telegraph Boy .... Master Robert Lawlor
Mrs. Trent ..... Miss Lena Halliday
Ethel Trent ..... Miss Gladys Cooper
A Customer at Napoli's Miss Gillian Scaife
Second Customer ..... Miss Ethel Dane
Signora Napoli .... Miss Suzanne Sheldon
—Royalty.

JUNE.

1.*The Merchant of Venice*—His Majesty's.

1. *The Gods of the Mountain*, play, in three scenes, by Lord Dunsany, music by Norman O'Neill.
Oogno ..... Mr. E. A. Warburton
Thahn ..... Mr. Reginald Owen
Ulf ..... Mr. H. R. Hignett
Agmar ..... Mr. Chas. V. France
Slag ..... Mr. Charles Maude
Thief ..... Mr. Laurence Hanray
Mlan ..... Mr. R. P. Lamo
Oorander ..... Mr. G. Dickson-Kenwin
Akmos..... Mr. Ernest Graham
Illanaum ..... Mr. Grendon Bentley
Bashara ..... Mr. F. G. Clifton
Thulek ..... Mr. G. Carr
Thoharmas ..... Mr. Kenneth Dennys
Haz ..... Mr. B. Hatton Sinclair
Theedes ..... Mr. A. Jones
Lirra ..... Miss Muriel Lake
Eselunza ..... Miss E. Risdon
Thorion Alara ..... Miss V. Whitaker
Ylax ..... Miss M. Ronsard
Ackarnees, from the Desert.. Mr. N. Page
Dromedary Man ..... Mr. W. Black
Nennek of the Meadows .. Miss Enid Rose
The Others ..... Mr. E. Lyall Swete and Messrs. A. Webster, K. Black, H. Cooper, E. Leverett, G. Wilkinson, and J. O'Brien. —Haymarket.

1. ‖*Secrets of State* (produced by the Sidelights Dramatic Club)—Court.

1. *Monna Vanna*, Maeterlinck's poetic drama in three acts (originally produced (in French) June 19, 1902, Bijou, Bayswater), by the Women's Aerial League—Court.

3.¶ *A Waiting Game*, one-act play—Duke of York's.

5.‡*The Piedish*, play, in one act, by George Fitzmaurice.
Jack ..... Mr. Sydney J. Morgan
Eugene ..... Mr. J. A. O'Rourke
Margaret ..... Miss Eileen O'Doherty
Johanna ..... Miss Maire O'Neill
Leum Donohue ..... Mr. Arthur Sinclair
Father Troy ..... Mr. J. M. Kerrigan
—Court.

5. *The Algerian Girl*, musical comedy, in two acts, by Herbert Shelley, music by Stephen R. Philpot.
The Bey ..... Mr. Colin Coop
Arthur Brooklyn ..... Mr. Leslie Gaze
Rob Robinson ..... Mr. Mark Lester
Mataro ..... Mr. Alfred De Manby
Hypolyte Bresson..... Mr. Myles Clifton
Hassock ..... Mr. Powell Eastbury
Beppo ..... Mr. F. Williams
Benjamin Biggs.... Mr. William Cromwell
Casarita ..... Miss Florence Beech
Marjorie Ayrshire.... Miss Mabel Graham
Lady Ayrshire.... Miss Edith Cruikshanks
Bon Bon ..... Miss Connie Emerald
Ladies of the Bey's Palace, Arabs, Zouaves, Outlaws, Moors, British Naval Stokers, etc., etc.—Misses Rita Bisgood, A. Rowles, Gladys Corston, Angela Ray, N. Hanton, L. Bell, N. Bell, C. Brocklebank, P. Fernau, B. Raymond, Trissie March, Molly Williams, May Laarhoven, Gladys Anderson, Lorna Milne, Ann Moore, M. Hellier, Daisy Bray, Cora Engleton, Nellie Hunt; Messrs. F. Williams, A. Sinclair, Oscar Leyton, Powell Eastbury, F. Davis, Ben Clark, Alec Bolton, F. Leyland, C. Garland, F. Randall. —Kennington.

5. *The Price of a Girl's Honour*, drama, in four acts, by Frank Dix.
Leonard Porter ..... Mr. Austin Stuart
Rev. Peter Rock .. Mr. Bertram Burleigh
Theodore Cornell .... Mr. Leonard Booker
Scrivvie Hicks ..... Mr. Royce Milton
Rainy Mullins .. Mr. P. Howard Sturgess
Old Uncle Able .... Mr. William Mallalieu
Dr. Abbiss ..... Mr. W. R. Maxwell
Perkins ..... Mr. Arthur Davis
W. Bastable ..... Mr. Edwin Lambert
Esther Morrison..Miss Dorothy Richardson
Nurse Dart ..... Miss Gertrude Strode
Maggie Dench ..... Miss Nita Langford
—Lyric, Hammersmith.

5. *Our Fortune*, comedietta, by Charles Beatty.
Harry Scarlett .... Mr. Edward C. Coutts
Lydia ..... Miss Josephine Middleton
Amaryllа ..... Miss Gertrude Savage
Moses Goldstein .... Mr. Edward Mervyn
Mlle. Cerise ..... Miss Dot Seilby
John P. Smithers .... Mr. Eric H. Albury
—County, Kingston.

5.*Twelfth Night*—His Majesty's.

6.*King Richard III.*—His Majesty's.

6. *Till the Bells Ring*, comedy of Scottish life, in one act, by Graham Moffat. See revival under date June 29.
Aggie Turnbull ..... Miss Kate Moffat
Janet Struthers .... Mrs. Graham Moffat
John Snodgrass ..... Mr. Graham Moffat
Sam'l Dowie ..... Mr. Watson Hume
Erchie Dowie ..... Mr. Percival Clark
—Playhouse.

7. The Follies produced "potted" versions of *The Chocolate Soldier* and *The Witness for the Defence*—Apollo.

7. *The Crucible*, play, in three acts, by Edward G. Hammerde and Francis Neilson. Last performance (the 26th) July 1.
Mark Melstrode ..... Mr. Henry Ainley
Kenyon Shrawardine .. Mr. Owen Nares
Patrick Delane ..... Mr. J. D. Beveridge
John Palmer ..... Mr. A. S. Homewood
Duchess of Droone .. Mrs. Russ Whytal
Countess of Bude ..... Miss Mary Rorke
Mary Shrawardine .. Miss Evelyn D'Alroy
—Comedy.

7.‡*Mixed Marriage*, play, in four acts, by St. John G. Ervine. (Originally produced March 30, Abbey, Dublin.)
John Rainey ..... Mr. Arthur Sinclair
Mrs. Rainey ..... Miss Maire O'Neill
Tom Rainey ..... Mr. U. Wright
Nora Murray..Miss Maire Nic Shiubhlaigh
Hugh Rainey ..... Mr. J. M. Kerrigan
Michael O'Hara ..... Mr. J. A. O'Rourke
—Court.

8.*The Marriage of Kitty*, by Cosmo Gordon Lennox, adaptation of *La Passerelle* of Mme. Fred de Grésac and François de Croisset (produced at the Paris Vaudeville, January 31, 1902; in England, at the Duke of York's on August 19, 1902). Last performance (the 54th) July 29.
Sir Reginald Belsize..W. Graham Browne
John Travers ..... Mr. J. R. Crauford
Norbury ..... Mr. Ernest Mainwaring
Hampton ..... Mr. Chalres J. Cameron
Madame de Semians.... Miss Marie Polini
Rosalie ..... Miss R. Smylie
Katherine Silverton..Miss Marie Tempest
—Duke of York's.

8. *Birthright*, play, in two acts, by T. C. Murray.
Dan Hegarty ..... Mr. J. A. O'Rourke
Maura Morrissey....Miss Eileen O'Doherty
Bat Morrissey.....Mr. Sydney J. Morgan
Shane Morrissey.....Mr. J. M. Kerrigan
Hugh Morrissey.....Mr. Fred O'Donovan
—Court.

9.*The Taming of the Shrew*, Mr. F. R. Benson's revival of Shakespeare's play—His Majesty's.

11. *The Married Woman*, play, in three acts, by C. B. Fernald. (Produced by the Stage Society).
Jane Temple ..... Mrs. A. B. Tapping
Alice Matthewson .. Miss Nannie Bennett
William Temple .... Mr. A. S. Homewood
George Herbert .... Mr. Hubert Harben
Henry Matthewson..Mr. Frederick Lloyd
Sylvia Temple ..... Miss Grace Croft
Maid-servant ..... Miss Anne Gaston
Hugh Bellamy .... Mr. Norman Trevor
Footman ..... Mr. A. E. Filmer
Man-servant ..Mr. C. Herbert Hewetson
Maid-servant ..... Miss Mabel Adair
—Aldwych.

12.*Henry VIII.*, Sir Herbert Tree's revival of Shakespeare's play—His Majesty's.

12.‡*The Rogueries of Scapin* (*Les Fourberies de Scapin*), Lady Gregory's translation of Molière's three-act farce. (Originally produced, April 4, 1908, Abbey, Dublin.)
Argante ..... Mr. Sydney J. Morgan
Geronte ..... Mr. J. A. O'Rourke
Octave ..... Mr. Fred O'Donovan
Leandre ..... Mr. J. M. Kerrigan
Zerbinette ..... Miss Sara Allgood
Hyacinthe ..... Miss Eithne Magee
Scapin ..... Mr. Arthur Sinclair
Silvestre ..... Mr. U. Wright
Nerine ..... Miss Eileen O'Doherty
Carle ..... Mr. Brinsley Macnamara
—Court.

12.‡*The Price She Paid*, melodrama, in four acts, by B. M. Fox. (Originally produced Gaiety, Burnley, April 17. S.P., January 20, Standard, Hetton.)
Sir James Norfield ..... Mr. C. Hallett
Neomi Norfield ..... Miss Mabel Phillips
Cecil Wentworth ..... Mr. H. Day
Grace Arundel ..... Miss Amy Doris
George Arundel ..... Mr. Ben Carr
Clement Harley ..... Mr. B. M. Fox
William Stott ..... Mr. Cecil Raymond
Lotty Brown ..... Miss Sophie Reiss
Dr. Carrol ..... Mr. Stephenson
Ned ..... Mr. Burton
Governor of Prison ..... Mr. A. Nutter
Chaplain ..... Mr. J. Wilman
Warder Jones ..... Mr. N. Vernon
—Royal, Stratford.

12. *The Peckham Pretender*, farcical comedy, in three acts, by Edgar Marzetti.
Charley Tomkins .... Mr. Edgar Martin
Mr. Bertram ..... Mr. Henry Wolston
William Dickson .... Mr. Norman Clifton
Charles Seaforth ..... Mr. Geoffrey Guise
Mr. Barnes ..... Mr. Herbert Walter
Old Mills ..... Mr. Walter Russell
Miss Evangeline Mills..Miss Mary Bessle
Mrs. Ikey Moss .. Miss Betty Stannard
Rebecca Moss .. Miss Winifred Gardner
Mrs. Wicks ..... Miss Lottie Coleman
Polly ..... Miss Dora Dent
—Pier Pavilion, Herne Bay.

12. *In the Land of the Chrysanthemum*, musical comedy, by George E. Cornille-Pescud.
Commander Wilding..Mr. Arthur G. Hart
John Dorrington..Mr. G. E. Cornille-Pescud
Sir Charles Grenville..Mr. Gilbert Edwards
Pat Jinks ..... Mr. Tom E. Roma
Marquis Tao-Pao .... Mr. Arthur Midgley
Tea-Rose ..... Miss Elaine Cliffe
Chrysanthemum ..... Miss Doris Gilbert
—Arcadian Pavilion, Leeds.

12.†*Macgregor's Mixture*, one-act play, by Lyddell Sawyer. (Produced by the English Play Society.)
Prof. Septimus Hadleigh..Mr. Fred Grove
Miss Letitia Simms..Miss Blanche Stanley
—Little.

12.†*After Jena*, one-act play, by Captain Adrian Porter. (Produced by the English Play Society.)
General Von Falkenstein
Mr. Arthur Hands
Otto ..... Mr. William Kershaw
Henri de l'Enclos .. Mr. Frederick Moyes
Sergt. Lefevre..Mr. A. Harding Steerman
Emil ..... Mr. Claude Edmonds
Margaret ..... Miss Helena Millais
—Little.

12.†*The Art of Timmins*, one-act play, by Lyddell Sawyer. (Produced by the English Play Society.)
Lord St. Clair .... Mr. P. Gedge Twyman

12.‡*Deserter, The*, drama, in two acts, by Charles Clifford (originally produced, April 24, Palace, Ramsgate, under which date see cast)—Royal, Woolwich.
Miss Millie Jobson .. Miss Jessie Burgwitz
Mrs. Henry B. Jobson.Miss E. Cruikshanks
—Little.

13.†*The Chair of Love*, domestic comedy, in three acts, by Cecil Ferard Armstrong.
Lord Buckenham...Mr. P. Perceval Clark
Cotter ..... Mr. William Kershaw
Scoones ..... Mr. Claude Edmonds
Miss Modley ..... Miss Hilda Honiss
Jewel ..... Mr. Ewan Brook
Countess of Derbyshire.Miss Isabel Ohmead
Lady Marjory Starboven..Miss R. Bidwell
Mrs. Leigh ..... Miss E. Trevor Lloyd
Miss Margaret Leigh....Miss Jean Cadell
Dr. Wayne ..... Mr. Arthur Trantom
—Court.

13.†*A Blind Woman*, play, in one act, by Sabben Clare.
Ann Crowstock .... Miss Helen Macgregor
Mary ..... Miss Jean Cadell
Dick Crowstock .... Mr. P. Perceval Clark
—Court.

13.¶*Everywife*, "symbolic symphony in five suites," by Geo. V. Hobart.
Nobody ..... Mr. Fred White
Everyman ..... Mr. George Bull
Everywoman ..... Miss Maud Newman
Happiness ..... Miss Florence Longman
Rhyme ..... Miss Muriel Simpson
Reason ..... Miss Christine Small
Jealousy ..... Mr. Lawrence Smith
The Stranger .... Miss Dorothy Grosvenor
Squabina ..... Miss Lucy Taylor
Dress ..... Miss Nancy Wright
Excitement ..... Miss Emily Hall
Care ..... Miss Rose Norman
Ladbroke Hall, W.

14. *Dombey and Son*, Metcalfe Wood's version, in four acts, of Charles Dickens' novel. Last performance (the 30th) July 15.
Mrs. Louisa Chick ... Miss Emily Fitzroy
Lucretia Tox ..... Miss Nellie Bouverie
Towlinson ..... Mr. King Fordham
Mrs. Edith Dombey .. Miss Evelyn Millard
Paul Dombey ..... Mr. Clifton Alderson
Mrs. Skewton .. Miss Sydney Fairbrother
James Carker ..... Mr. Frank Randell
Major Joseph Bagstock..Mr. Louis Calvert
Florence Dombey .... Miss Marjorie Chard
Susan Nipper ... Miss Dulcie Greatwich
Walter Gay ..... Mr. Frederic Worlock
A Bank Director .... Mr. Howard Sturge
Lord Feenix ..... Mr. O. B. Clarence
Dr. Blimber ..... Mr. Acton Cressall
Mrs. Blimber ..... Miss Dorothy Hullah
Cornelia Blimber....Miss Constance Little
Feeder, B.A. .. Mr. Guy Leigh-Pemberton
P. Toots ..... Mr. Evelyn Beerbohm
Sir Barnet Skettles .. Mr. Charles Sugden
Lady Skettles ..... Miss Emily Levettez
Miss Skettles .... Miss Margaret Macdona
Sir Parker Peps ..... Mr. T. H. Brewer
Lady Parker Peps .... Miss Nellie Weston
Miss Parker Peps .... Miss Maxine Hinton
Miss Harriet Parker Peps..Miss F. Roche
Lady Jane Finchbury..Miss Florence Wells
Sophia Smalder .... Miss Gloria Hamilton
Amelia Smalder..Miss Gabrielle de Wilden
Rev. Alfred Feeder.....Mr. Ben Field
Dr. Pilkins ..... Mr. Arthur Windsor
Miss Pilkins ..... Miss Phyllis Birkett
John Chick ..... Mr. Edward Irwin
James ..... Mr. Alex. Onslow
John ..... Mr. Olaf Hytten
M. Fontaine ..... Mr. Daniel McCarthy
Francois ..... Mr. Arthur Cleave
—Savoy.

14.‡*Coats*, comedy, in one act, by Lady Gregory. (Originally produced December 1, 1910, Abbey, Dublin.)
Hazel ..... Mr. J. M. Kerrigan
Mineog ..... Mr. Arthur Sinclair
John ..... Mr. J. A. O'Rourke
—Court.

14.‡*The Casting-out of Martin Whelan*, play, in three acts, by R. J. Ray. (Originally produced, September 29, 1910, Abbey, Dublin.)
Mrs. Kirby ..... Miss Sara Allgood
William Kirby ..... Mr. Fred Harford
James Kirby ..... Mr. Sydney J. Morgan
Ned Mooney ..... Mr. Arthur Sinclair
Peter Barton ..... Mr. J. M. Kerrigan
Ellen Barton ..... Miss Maire O'Neill
Martin Whelan .... Mr. Fred O'Donovan
Mrs. Pender ..... Miss Eileen O'Doherty
Mikeen ..... Mr. J. A. O'Rourke
Denis Barton....Mr. Brinsley Macnamara
—Court.

14.¶*Dolly's Week End*, one-act comedy, by Florence Warden—Ladbroke Hall, W.

14.¶*Dicky's Luck*, comedy, in three acts, by Robert and Julian Hay.—Ladbroke Hall, W.

14.¶*Wanted, a Housekeeper*, play, in one act, by Clement O'Neill.—Ladbroke Hall, W.

14.¶*The Wild Girl of the Forest*, romantic drama, by Mrs. F. G. Kimberley. Production, Junction, Manchester, August 14; London, Royal, Woolwich, September 4.
Prince of Floralia .. Mr. Algernon Hicks
Captain Riccardo.....Mr. Clavering Craig
Count ..... Mr. Edward Bikker
Penzar ..... Mr. Edward Warden
Hilarion ..... Mr. Harry Lyndon
Crispin ..... Mr. Fred Newburn
Trillo ..... Mr. F. G. Kimberley
Countess .....Miss Helen Clavering
Mima ..... Miss Edie Macklin
Princess of Floralia..Miss Laura Walker
Maritza .....Mrs. F. G. Kimberley
—Royal, Wolverhampton.

15.†*The Full Moon*, one-act comedy, by Lady Gregory. (Originally produced November 10, 1910, Abbey, Dublin.)
Shawn Early.....Mr. J. A. O'Rourke
Bartley Fallon.....Mr. Arthur Sinclair
Peter Tannian....Mr. Sydney J. Morgan
Hyacinth Halvey ....Mr. Fred O'Donovan
Mrs. Broderick.....Miss Sara Allgood
Miss Joyce..... Miss Eileen O'Doherty
Cracked Mary.....Miss Maire O'Neill
Davideen .....Mr. J. M. Kerigan
—Court.

16.†*A Good Sort*, one-act play, by Russel Vaun. (Subsequently presented as a music-hall sketch, Victoria Palace, December 4.)
Mlle. Nina Leblanc Gaston
Miss Agnes Miller
Pierre Dubois ..... Mr. David Darrell
Antoinette Dubois.....Miss Fay Temple
Monsieur Dubois.....Mr. R. Biletta
—Court.

16.†*Absinthe*, one-act play, by Maud Hildyard and Russel Vaun.
Dick Lovelace.....Mr. Milton Rosmer
Jack Worsley.....Mr. Nicholas Hannen
Nitocris.....Miss F. Campbell-Patterson
—Court.

18. *Olaf Liliekrans*, play, in three acts, by Henrik Ibsen, translated by C. A. Arfwedson. (Produced by the Ibsen Club.)
Olaf Liliekrans.....Mr. Valentine Penna
Arne fra Guldvik.....Mr. Townley Searle
Hemming .....Mr. Ned Llewelyn
Thorgierd .....Mr. W. Herbert Cox
A Serving Man.....Mr. Eric Adeney
Alfhild .....Miss Pax Robertson
Dame Kirsten Liliekrans
Miss Gladys Jones
Ingeborg .....Miss Catherine Robertson
A Serving Maid .....Miss Edith Edwards
—Rehearsal.

19. *The Clancy Name*, tragedy, in one act, by Lennox Robinson.
Mrs. Clancy .....Miss Sara Allgood
John Clancy .....Mr. Fred O'Donovan
Mrs. Spillane .....Miss Maire O'Neill
Eugene Roche .....Mr. J. A. O'Rourke
Michael Dempsey ..Mr. Sydney J. Morgan
Mary Brien .....iMss Eileen O'Doherty
Jerry Brien ....Mr. Brinsley Macnamara
Father Mahony .....Mr. J. M. Kerrigan
—Court.

19. *The King's Bride*, comic opera, in two acts, by Norman D. Slee, music by John Ansell.
Maximilian IX. .....Mr. Mark Lester
Prince Rudolph .....Mr. E. J. Marsden
Count Franz Elfenbein ....Mr. Leslie Gaze

The King's Bride (continued).
Count Von Blumenkohl ..Mr. M. Clifton
Sergeant Dolch .....Mr. Colin Coop
Konrad Blitz .....Mr. Powell Eastbury
Hugo Backer .....Mr. Oscar Layton
Baron Pepstein ....Mr. William Cromwell
The Lady Mynette ..Miss Florence Beech
Avis Von Senzberg ....Miss Jessie Lonnen
Princess Fruzelda ....Miss Edith Jefferies
Kathie .....Miss Connie Emerald
Ellaine .....Miss Patty Moore
Citizens, Courtiers, Guards, etc.:—
Misses Nance Hanton, Cecily Brocklebank, Lily Bell, Nora Bell, Paula Fernau, Molly Williams, Gladys Anderson, May Laarhoven, Trissie March, Betty Raymond, Daisy Bray, Angela Ray, Gladys Corston, Alice Rowles, Rita Bisgood, Elsa Trepass, Ann Moore, Nellie Hunt, Lorna Milne, Cora Engleton, Messrs. J. Leyland, Alec Bolton, Ben Clark, F. Davis, Oscar Leyton, Powell Eastbury, A. Sinclair, C. Garland, F. Randall, F. Williams.
—Kennington.

19. *The Mineral Workers*, play, in three acts, by William Boyle.
Mary Mulroy .....Miss Eileen O'Doherty
Uncle Bartle .....Mr. J. A. O'Rourke
Ned Mulroy .....Mr. Sydney J. Morgan
Patrick Mulroy .....Mr. U. Wright
Daniel Fogarty .....Mr. Arthur Sinclair
Kitty Mulroy .....Miss Eithne Magee
Stephen J. O'Reilly .. Mr. J. M. Kerrigan
Mrs. Walton .....Miss Kathleen O'Brien
Casey .....Mr. Brinsley Macnamara
Sir Thomas Musgrove ..Mr. Eric Gorman
Dick .....Mr. P. Kearney
—Court.

19.‡*The Man from* ——; or, *The Little Witness*, drama, in four acts, by Julian Bainbridge.
Jack Hartley .....Mr. Fred Davis
Sir Richard Templeton ....Mr. C. Clerke
Philip Gordon ....Mr. Julian Bainbridge
Austey Fowler .....Mr. Hugh Carmichael
Bullock .....Mr. Archie Grant
Peter Miggles ..... Mr. Fred De Vere
Dick Ferrett .....Mr. R. Cruickshanks
Bill Fisher .....Mr. W. Nobble
Constable Catchem ....Mr. H. McCullough
Jim Roe .....Mr. Fred West
Inspector Sharpe .....Mr. Fred Dobell
Warder Skilley .....Mr. Charles Foster
Mary Templeton .....Miss Ruth Zillwood
Kate Meadows .....Miss May Emery
Jenny Perkins .....Miss May Davis
The Nipper .....Miss Ethel Clare
—Foresters'.

19. *Lady Lavender*, musical play, in three acts, words by Henry Edlin, music by Clarence C. Corri. London production, November 20, Artillery, Woolwich.
Tommy Turmutt .....Mr. Jack Crichton
Billy Brandon .....Mr. Frank Barclay
Jim Grimes .....Mr. George Delaforce
Furnival Deedes ..Mr. W. Besley Beltran
Captain B. Fortescue ..Mr. L. S. Harrison
Hon. Algernon Albemarle ..Mr. H. Warde
P.C. Packham ..Mr. Richard Sommerville
James .....Mr. Stanley Liston
Hon. Josephine Fairfax ..Miss I. Bowman
Countess Cora .....Miss Valérie Crespin
Lady Vera Vavasour ...Miss D. Doveton
Duchess of Dichwatter ..Miss Edie Burton
Marchioness of Muddshire..Miss K. Cotter
Baroness von Blicke ..Miss Annie Bunce
Mollie Mopps .....Miss Nancy Sheridan
Pollie Popps .....Miss Nellie Sheridan
Dolly Dopps .....Miss Doris Wheatley
Florry Flopps .....Miss Nellie Graham
Lavender Hill .....Miss Maudie Ray
—Royal, Manchester.

19. ***At Willow Creek***, dramatic sketch, by Harry Talbot.
—Castle Pavilion, Littlehampton.

19. ***For a Child's Sake***, dramatic sketch, by Harry Talbot.
—Castle Pavilion, Littlehampton.

19. ***Devil's Tinsel, The***, dramatic fantasy, by Adelene Harrison, music by Denham Harrison.
Hon. Chas. Hampton..Mr. Chas. Cautley
Kathleen .....Miss Eileen Savage
Gregory .....Mr. H. Lewis
—Royal, Worcester.

20.†***Mrs. Appleyard's Awakening***, one act play, by Evelyn Glover. (Produced by the Actresses' Franchise League.)
Miss Appleyard ....Miss Victoria Addison
Mrs. Crabtree .....Miss Agnes Imlay
Morton .....Miss Kitty Lofting
—Rehearsal.

20.†***Of Two Opinions***, duologue, by J. B. Walters. (Produced by the Actresses' Franchise League.)
Maude ..... Miss Hilda Honiss
Sally ..... Miss Margaret Murch
—Rehearsal.

20.†***Compensation***, one-act play, by St. J. G. Ervine. (Produced by the Actresses' Franchise League.)
Alfred Jordan ..... Mr. Rupert Harvey
George Adair .....Mr. Ernest Graham
William Harrison ..... Mr. Eric Adeney
Minnie Allen ..... Miss Winifred Mayo
—Rehearsal.

26. ***The Pied Piper of Hamelin***, pastoral play, founded on Browning's poem, by William Stewart Kennedy.—Balmuto Grounds, Kirkcaldy.

26.****The Importance of Being Earnest***, "trivial comedy," in three acts, by Oscar Wilde. (Originally produced St. James's, February 14, 1895.) Last performance (the 28th) July 22.
John Worthing, M.P. .... Mr. H. Revelle
Algernon Moncrieffe .. Mr. A. E. Mathews
Canon Chasuble .. Mr. E. Vivian Reynolds
Lane ..... Mr. A. Royston
Lady Bracknell ..... Mrs. G. Kemmis
Hon. Gwendolen Fairfax .. Miss D. Green
Cecily Cardew ..... Miss Gladys Cooper
Miss Prism ..... Miss Alice Beet
—St. James's.

26.****The Scarlet Pimpernel***, romantic comedy, in four acts, by Baroness Orczy Barstow and M. Barstow. (Originally produced at the Royal, Nottingham, October 15, 1903; New, January 5, 1905.) Last performance (the 40th) July 29.

26. ***The Parisienne***, a translation of *La Parisienne*, a comedy, in three acts, by Henry Becque.
Clotilde ..... Mme. Lydia Yavorska
Du Mesnil ..... Mr. F. Kinsey Peile
Lafont ..... Mr. Charles Bryant
Simpson ..... Mr. Eric Maturin
Adèle ..... Miss Aimée de Burgh
—Royalty.

26. ***Pericles and Aspasia***, classical farce, in one act, by W. L. Courtney.
Pericles ..... Mr. Charles Bryant
Aspasia ..... Miss Aimée de Burgh
Alcibiades ..... Mr. Eric Maturin
Voice (of Pericles' Wife)
Miss Frances Welstead
—Royalty.

26.†***King Argimenes***, play, in two scenes, by Lord Dunsany. (Originally produced as *King Argimenes and the Unknown Warrior*, January 26, Abbey, Dublin.)
King Argimenes .... Mr. Fred O'Donovan
Zarb ..... Mr. J. A. O'Rourke
King Argimenes (*continued*).
The King's Overseer .. Mr. S. J. Morgan
A Prophet ..... Mr. J. M. Kerrigan
An Old Slave ..... Mr. Richard Carfax
A Young Slave..Mr. Brinsley Macnamara
King Darniak ..... Mr. Arthur Sinclair
Queen Atharlia ..... Miss Sara Allgood
Queen Oxara ..... Miss Kathleen O'Brien
Queen Cahafra ..... Miss Maire O'Neill
Queen Thragolind
Miss Maire Nic Shiubhlaigh
The Idol Guard..Mr. Lancelot Hutchinson
The Keeper of the King's Dog
Mr. U. Wright
An Attendant ..... Mr. Roy Beard
—Court.

26. ***Honor's Choice***, comedietta of Irish rural life, by Johanna Redmond.
Morough ..... Mr. Jack Little
Phelim ..... Mr. Geo. Larchet
Widow Kelly ..... Miss N. Black
Honor ..... Miss K. Drago
—Queen's, Dublin.

26 ***Peggy Peters***, adapted from *Good for Nothing*. (Originally played as a music-hall sketch.)—Scala.

27.‖***The Lady Companion***, comedy, in three acts, by Joseph Backhouse.
Archibald Stubbins
Mr. C. J. Leatherbarrow
Howard Vane ..... Mr. J. E. Etherington
Captain Tierney ..... Mr. J. J. Simms
Daniel O'Brady ..... Mr. G. H. Shields
Dick Terry
Esmeralda Terry } Mr. Joseph Backhouse
Servant ..... Miss Harrison
Mrs. Terry ..... Miss Grigor
Mrs. Spooner ..... Miss Devey
Mary Stubbins ..... Mrs. J. Backhouse
—Royal, Crook.

28. ***Above Suspicion***, play, in three acts, adapted by William Morpeth, from Victorien Sardou's *Ferréol*. Last performance (the 17th) July 14.
Gerard de Mayran....Mr. Charles Maude
M. de Boismartel....Mr. C. Aubrey Smith
Lavardin ..... Mr. Fisher White
Perissol ..... Mr. E. Lyall Swete
Martial ..... Mr. Charles V. France
Maxence ..... Mr. Leon Quartermaine
Dr. Brochat ..... Mr. Norman Page
Ludolphe ..... Mr. H. R. Hignett
Du Rosoy ..... Mr. Lawrence Hanray
Du Coudray ..... Mr. Ernest Graham
Bonin ..... Mr. E. A. Warburton
First Usher ..... Mr. W. Black
Second Usher ..... Mr. R. P. Lamb
Jules ..... Mr. Grendon Bentley
Alexis ..... Mr. G. Dickson-Kenwin
Roberte de Boismartel .. Miss A. Carlisle
Therese ..... Miss Enid Rose
Mme. d'Orbesson .... Miss Ellen O'Malley
Mme. de Valtamiers .. Miss M. Ronsard
Mme. de l'Astaque .... Miss Helen Haye
Mme. d'Articues .... Miss V. Whitaker
Denise ..... Miss Amy Lamborn
Ushers of the Court....Messrs. W. Black and P. Lamb
—Haymarket.

29.‖***The Ne'er Do Weel***, "open-air play," by Paul Pym.
Duke of Maidenhythe .... Mr. W. Ingram
Beadle ..... Mr. A. Starling
Basil ..... Mr. Paul Pym
Roger ..... Mr. R. Rossiter
Lady Betty ..... Miss Hadfield
Mistress Prunella ..... Mrs. A. E. Flood
Peggy ..... Miss F. Shrewsbury
Eunice ..... Mrs. H. E. Davies
Charity ..... Miss Dulake
—Grounds of Crauford Hall, Maidenhead.

28.****Till the Bells Ring.*** (See under date June 6.)—Playhouse.

29. *Pomander Walk*, comedy, in three acts, by Louis N. Parker. Last performance (the 37th), August 4.
John Sayle ..... Mr. Norman Forbes
Lieut. Hon. John Sayle....Mr. R. Owen
Admiral Sir Peter Antrobus..Mr. C. Maude
Jerome Brooke-Hoskyn .. Mr. Fred. Volpé
Rev. Jacob Sternroyd .. Mr. R. Harding
Mr. Basil Pringle .. Mr. Frederick Culley
Jim ..... Mr. John Harwood
The Muffin Man ..... Mr. C. B. Keston
The Lamplighter ..... Mr. L. Batchelor
The Eyesore ..... Mr. Peter Blunt
Mme. Lucie Lachesnais .. Miss W. Emery
Mlle. Lachesnais .. Miss Margery Maude
Mrs. Pamela Poskett .. Miss Maidie Hope
Miss Ruth Pennymint .. Miss E. Chambers
Miss Barbara Pennymint .. Miss E. Ross
Nanette ..... Miss Vera Coburn
Jane ..... Miss M. Dixon
Hon. Caroline Thring..Miss Ethel Russell
Angelina ..... Miss Kathleen Jones
—Playhouse.

30. *Monique*, French play, in one act, by Alice Clerc.
Monique ..... Mlle. Alice Clerc
Yvonne ..... Mme. Sylvan
Jacques ..... Mr. Anthony Winspeare
Alain ..... Mr. Cecil Brooking
—Lyceum Club.

JULY.

3.**The Merry Wives of Windsor.*
Sir John Falstaff ..... Sir Herbert Tree
Master Fenton ..... Mr. Basil Gill
Justice Shallow ..... Mr. Ross Shore
Master Slender..Mr. Walter R. Creighton
Master Ford ..... Mr. Arthur Bourchier
Master Page ..... Mr. S. A. Cookson
Sir Hugh Evans ..... Mr. E. M. Robson
Dr. Caius ..... Mr. A. E. George
Host of Garter Inn..Mr. Edmund Gurney
Bardolph ..... Mr. Edward Sass
Nym ..... Mr. Henry C. Hewitt
Pistol ..... Mr. Edward O'Neill
Robin ..... Master Burford Hampden
Simple ..... Mr. Leon M. Lion
Rugby ..... Mr. Henry Morrell
Mistress Page ..... Miss Ellen Terry
Mistress Ford .... Miss Violet Vanbrugh
Mistress Anne Page....Miss Viva Birkett
Mistress Quickly ..... Miss Winifred Rae
—His Majesty's.

3. *Napoleon's Victory*, dramatic episode, in one act, by Edward Abbott Parry.
Napoleon ..... Mr. Charles Macdona
Constant ..... Mr. Arthur Eldred
The Countess Waleska .... Mrs. Mouillot
—Gaiety, Dublin.

3. *The Green Elephant*, play, in four acts, by Maurice Baring. Last performance (the 6th), July 8.
Lady Warburton..Miss Gertrude Kingston
Harper ..... Miss Rita Everard
Miss Letty Hart..Miss Marjorie Patterson
Footman ..... Mr. D. Darrell
Rupert Harvard .... Mr. Wilfred Forster
Sir Henry Warburton..Mr. Hubert Harben
Mrs. Motterway ..... Miss Darragh
Anthony Pollitt .. Mr. C. Quartermaine
Butler ..... Mr. Geoffrey Hill
Professor Norman Nutt..Mr. H. De Lange
John Betts ..... Mr. Augustin Duncan
—Comedy.

3. *His Heart in Japan*, Oriental drama, in four acts, by Vane Sutton-Vane. (London production, July 17, Royal, Woolwich.)
Lieut. Harry Lanyon .. Mr. H. B. Waring
Dr. Richard Savage .. Mr. Theodore Kelly
Hon. Jimmy Fordyce..Mr. Archie Selwyn
Thomas Achilles..Master Charlie St. John
Miss Angela Fordyce .. Miss B. Forsyth

His Heart in Japan (continued).
Mlle. Clarice Patinard..Miss Mari Schuning
Santaro ..... Mr. Stanley Brown
Okaski ..... Mr. Burton Yaldwin
Rambo ..... Mr. William Lenton
Bepu ..... Mr. Lionel Cooper
Dandesuka ..... Mr. Thomas Addington
Tsngane ..... Mr. William Cobb
Kono Hito ..... Mr. George Ridley
Shonin ..... Mr. Eversleigh Beaumont
Kami ..... Mr. Walter Ingram
Ikas ..... Mr. Percival Lawrence
O Eikibo San ..... Miss Jeannie Thomas
O Toyo San ..... Miss Mabel Coleman
—Royal, Smethwick.

4.†*Bunty Pulls the Strings*, Scottish comedy, in three acts, by Graham Moffat. (See under date July 18, when the piece went into the evening bill at the Haymarket.)
Rab Biggar ..... Mr. George Tawde
Bunty Biggar ..... Miss Kate Moffat
Susie Simpson ..... Miss Jean Turnbull
Tammas Biggar .... Mr. Graham Moffat
Weelum Sprunt ..... Mr. Watson Hume
Eelen Dunlop .....Mrs. Graham Moffat
Teenie Dunlop .... Miss Margaret Nybloc
Jeems Gibb ..... Mr. George Greig
Maggie Mercer .. Miss Lizzie Chambers
Dan Birrell ..... Mr. Sanderson Moffat
Elders, Shepherd, Villagers, and other Kirkgoers. —Playhouse.

6. *Trachiniae* of Sophocles.
Deianeira ..... Miss E. B. Abrahams
Hyllus ..... Mr. A. G. R. Garrod
Messenger ..... Mr. C. R. Eddison
Lichas ..... Mr. P. Guedalla
Heracles ..... Mr. G. Edwards
Nurse ..... Miss K. M. Goffin
Old Man ..... Mr. C. R. Eddison
Iolè ..... Miss M. Thompson
Attendant ..... Miss M. Williams
Chorus Leader .... Miss K. B. Martindale
—Court.

6‡*Some Showers*, Cockney duologue, in one scene, by Pett Ridge. (Originally produced, March 16, 1910, Tyne, Newcastle.)
—Playhouse.

6.†*The Girl Who Couldn't Lie*, eccentric comedy, in three acts, by Keble Howard, upon which was based his story of the same name published in 1908. (Originally produced Royalty, Glasgow, March 29.) Last performance (the 21st) July 26.
Mr. Huegall ..... Mr. Franklin Dyall
Mrs. Huegall ..... Miss Marie Illington
Arabella ..... Miss Elaine Sleddall
Pauline ..... Miss Muriel Pope
Ivy ..... Miss Pearl Keats
Queenie ..... Miss Vera Wray
Vincent ..... Mr. Edmund Breon
Maurice ..... Miss Margaret Nybloc
Uncle Peter ..... Mr. Edmund Gwenn
Basil Marsh ..... Mr. Athol Stewart
Sarah ..... Miss Pollie Emery
Minnie ..... Miss Eva Rowland
PAULINE'S OTHER VICTIMS.
Mrs. Fawcett ..... Miss Hilda Honiss
Miss Fawcett ..... Miss Violet Mayo
Mrs. Sass ..... Miss Lydia Rachel
Miss Sass ..... Miss Ruhamah Catton
Mrs. Odlum ..... Miss Agnes Thomas
Miss Bute ..... Miss Lola Duncan
Miss Goodrich .... Miss Elizabeth Dexter
Miss Billbrook ..... Miss Margaret Omar
Mrs. Cosham ..... Miss Isabel Ohmead
Miss Lugg ..... Miss Rhoda Beresford
Lady Spratt ..... Mrs. A. B. Tapping
Mrs. Callow ..... Miss Agnes Thomas
The Baroness ..... Miss Rachel
Mrs. Lunch ..... Miss Duncan
Miss Copperstone....Miss S. Fairbrother
Esther ..... Miss Honiss
—Criterion.

7. *Cleopatra*, choreographic drama, in one act, invented by M. Fokina—Covent Garden.

7. *Les Sylphides*—London Coliseum; Covent Garden.

7. *Le Spectre de la Rose*, Russian ballet. —Covent Garden.

7. *Prince Igor*, Russian ballet. —Covent Garden.

7.¶*The Broken Mirror*, play, by Camillo Schwarz. (Previously produced in Germany.) Subsequently presented, October 23, London Hippodrome, as a music-hall sketch.—Royal, Worthing.

8. *Two Peeps at Pickwick*, Dickens play, by Metcalfe Wood.
Samuel Pickwick ..... Mr. Ben Field
Augustus Snodgrass ..... Mr. Guy Leigh-Pemberton
Nathaniel Winkle ..... Mr. F. G. Knott
Mr. Wardle ..... Mr. Daniel McCarthy
Tracy Tupman ..... Mr. J. H. Brewer
Cabman ..... Mr. King Fordham
Alfred Jingle ..... Mr. O. B. Clarence
Sam Weller ..... Mr. Arthur Cleave
Mr. Perker ..... Mr. Arthur Bowyer
Rachel Wardle .... Miss Nellie Bouverie
Landlady ..... Miss Nellie Weston
—Savoy.

8.¶*The Frontier Queen*, drama, in four acts, by Bertram Damer. Production, October 23, Royal, Woolwich.
Colonel Lucas ..... Mr. Theo Balfour
Dick Lucas ..... Mr. Chas. H. Lester
Jose Manildra .... Mr. Wilton Richards
Phineas E. Mole .. Mr. Horace Buckley
Ben Ryder ..... Mr. John Paley
Chief Ga Na Gule .... Mr. Chas. Osborne
Chief Black Eagle .. Mr. Pat Van-Issher
Mexican Joe, Broncho Bill, and Lasso Jim ..... Mr. Harold E. Kinton
Ah Sing Lee ..... Mr. Billy Ross
Dougal McKenzie .... Mr John Talford
Aggie ..... Miss Nell Ingram
Mamie ..... Miss Dorothy Riddell
Cherry ..... Miss Beatrice Anderson
—Alexandra, Hull.

9. *Ariadne in Nazos*, Maurice Hewlett's poem, given as a stage play under the auspices of the Poets' Club.
Dionysus ..... Mr. Godfrey Tearle
Leader of the Chorus of Cretan Maidens
Miss Margaret Morris
Theseus ..... Mr. Claude King
Ariadne ..... Miss Grace Lane
An Athenian Sailor..Mr. Herbert Bunston
—Little.

10.*King Henry VIII.*—His Majesty's.

10. *A Fair Impostor*, Sicilian drama, in four acts and fifteen scenes, by Lewis Gilbert.
Prince Luis of Catania..Mr. Lance Breton
Leo Stephano ..... Mr. Lewis Gilbert
Marco ..... Mr. R. Harley West
Tommaso ..... Mr. Chas. Higgins
Pietro ..... Mr. Chas. Lovell
Giuseppe ..... Mr. Fred J. Kay
Giovanni ..... Mr. M. Redmayne
Bibi ..... Master W. Stokes
Monk ..... Mr. Sutton Taylor
Cyril Mannerley...Mr. Harold Woodleigh
Augustus Sylvester..Mr. Wilfrid Compton
Marietta ..... Miss Geraldine Verner
Francesca ..... Miss Miriam Holt
Elsa ..... Miss Florrie Green
—Lyric, Hammersmith.

11.*Pelleas and Melisande*—Lyceum.

11. *The Mysterious Murder in the Mill; or, Would You if You Could?* by Austin Strong and Dion Clayton Calthrop—Botanic Gardens.

11. *Il Segreto di Susanna (Susanne's Secret)*, interlude, in one act (in Italian), by Ermanno Wolf-Ferrari. (Originally produced in Italy in 1910.)
Il Conte Gil ..... Signor Sammarco
La Contessa Susanna .. Mlle. Lipkovska
Sante ..... M. Ambrosiny
Conductor ..... Signor Campanini.
—Covent Garden.

14.†*That Five Pound Note*, episode, by Ivan Firth.
Dr. Conway..... Mr. Ivan Firth
Rita Conway ..... Miss Nell du Maurier
Mrs. Barton ..... Miss Mabel Erskine
Sylvia Barton .... Miss Florence Neville
Dick Barton ..... Mr. Howell Robinson
—Rehearsal.

14.¶*The Charm of Life*, drama, in four acts, by John Richards, founded on his novel of the same name.
Rev. Barrington Oxley..Mr. Chas. Combe
Ronald Fitzgerald.....Mr. Alfred Barber
Oliver Oxley .... Mr. J. Cooke Beresford
Sir Barrington Oxley....Mr. H. Greville
Alphonse Le Mercier..Mr. Godfrey Francis
Obadiah Fothergill..Mr. Fredk. Wiggins
William Maxwell....Mr. Geo. S. Harper
Adolphus Browne .... Mr. G. H. Smith
Mary Buxton ..... Miss Lindsay
Mrs. Fitzgerald .... Miss Violet Greville
Marion Oxley ..... Miss Hilda Vaughan
Lady Oxley ..... Miss Young
Servant ..... Miss Sarah Francis
Servant ..... Miss Kate Liddle
Pritchard ..... Miss Edith Beresford
Betsy Granfield ..... Miss Ada Griffiths
—Duke of York's.

14. *The Apple*, one-act play, by Irene Bensusan, performed in the grounds of "The Laurels," Putney.

15.‡*Sally Bishop*, play, in four acts, dramatised by E. Temple Thurston from his novel. (Originally produced King's, Glasgow, May 15.) Last performance (the 25th) August 17.
John Hewitt Traill .... Mr. Dennis Eadie
Charles Devenish....Mr. E. Holman Clark
Mr. Arthur ..... Mr. A. W. Baskcomb
Wooten ..... Mr. P. Perceval Clark
Mrs. Durlacher .... Miss Elaine Inescort
Miss Standish Roe .. Miss Maud Cressall
Janet Hallard ..... Miss Agnes Thomas
Sally Bishop ..... Miss Daisy Markham
—Prince of Wales's.

16. *Glaube und Heimat (Faith and Home)*, drama, in three acts, by Karl Schönherr.
Christof Rott ..... Herr Max Sylge
Peter Rott ..... Herr Otto Wolfram
Alt-Rott (his father) .. Herr Paul Wind
Rottin (his wife) ..... Frau Olga Sylge
"Spatz" (his son) .... Herr Erich Sylge
Rottin's Mother
Fräulein A. van den Driessche
Sandperger ..... Herr Charles Victor
Sandpergerin .. Fräulein Gisela Koehler
Unteregger ..... Herr Richard Mueller
Englbauer ..... Herr Ernst Kuehl
The Emperor's Envoy..Herr Rudolf Exner
A Scrivener .... Herr Hermann Lindhorst
A Shoemaker .... Herr Friedrich Hermann
A Barber ..... Herr Hern ann Berthold
A Soldier ..... Herr Hans Franke
A Drummer ..... Herr Ernst Bernhardt
—His Majesty's.

17.‖*Masque of Empire*, written by Miss H. Packer—The Brixton School for Girls.

17. *Making Him Jealous*, farcical sketch, by St. John Hamund.
George Smythe.....Mr. Charles Steuart
Félix Poudray ..... M. Jean D'Artois
Selina Smythe .. Miss Katharine Carew
Ellen Bennett .... Miss Florence Linton
—Scala.

17. *Father*, play, in one act, by Hanworth Browning
Father ..... Mr. Charles Harley
Mother ..... Miss Ella Dixon
Charlie ..... Mr. Russell Barry
Barbara ..... Miss Violet Harley
—Palace, Tynemouth.

17. *In the Clouds*, English version of MM. Bisson and de Turique's *Château Historique*.
George Baldwin..Mr. Arthur Holmes Gore
Claud Barry ..... Mr. Fredk. Lloyd
Walter Wright ..... Mr. Guy Newall
Mr. Horace Wright....Mr. Edward Rigby
Monsieur Breton ..... Mr. H. de Lange
Shaw ..... Mr. Harry Dodd
Old Gentleman .... Mr. Charles Danvers
Harry King ..... Mr. Frank Roy
Margaret ..... Miss Edyth Latimer
Gladys ..... Miss Sheila Heseltine
Clorinda ..... Miss Mary Barton
Annie ..... Miss Phyllis Birkett
A Young Lady.....Miss Irene Wells
A Visitor ..... Miss Amy Broadwood
—Royal, Bournemouth.

17. *A Home-Spun Heart*, American drama, in four acts, by Hal Reid.
Tom Willoughby ..... Mr. Cecil Wilson
Richard Garland .. Mr. Frank Woodville
Jack ..... Mr. Elwyn Walter
Andy, a Half-Wit .. Mr. Frank Bertram
Zebediah Muir ..... Mr. Louis Hector
Bill Dyke ..... Mr. Bryan Daly
Capt. Coyne ..... Mr. George Webb
Dr. Warner ..... Mr. Arthur Goodon
Barkeeper ..... Mr. Alfred Wick
Mrs. Garland. ....Miss Gwen Verschoyle
Svenga Sevening..Miss Gertrude Harrison
Sister Monica....Miss Gertrude Glanmor
Marion Garland ..... Miss Enid Edoni
—Grand, Swansea.

17.‡*His Heart in Japan*, new Oriental spectacular drama, in four acts, by Vane Sutton-Vane. (Originally produced Royal, Smethwick, July 3.)
Lieut. Harry Lanyon..Mr. H. B. Waring
Dr. Richard Savage..Mr. Theodore Kelly
Hon. Jimmy Fordyce....Mr. Cyril Smith
Thomas Achilles..Master Charlie St. John
Angela Fordyce....Miss Blanche Forsyth
Mlle. Clarice Patinard..Miss M. Scharning
Santaro ..... Mr. Stanley Brown
Okaski ..... Mr. Burton Yaldwyn
Rambo ..... Mr. William Lenton
Bepu ..... Mr. Lionel Cooper
Dandesuka ..... Mr. Thomas Addington
Tsngane ..... Mr. William Cobb
Kono-Hito ..... Mr. George Ridley
Shonin ..... Mr. Eversleigh Beaumont
Kami ..... Mr. Walter Ingram
Ikao ..... Mr. Percival Lawrence
O Eikibo San ..... Miss Jeannie Thomas
O Toyo San ..... Miss Mabel Coleman
—Royal, Woolwich.

18.**Bunty Pulls the Strings*, three-act comedy, by Graham Moffat. (Produced at the Playhouse, July 4.) Went into the evening bill at the Haymarket.

18. *Thaïs*, opera, in three acts (in French), by Jules Massenet, poem by Louis Gallet, after the novel by Anatole France.
Athanaël ..... M. Gilly
Nicias ..... M. Darmel
Palemon ..... M. Verheyden
Un Serviteur ..... M. Defrère
Thaïs ..... Mme. Edvina
Albine ..... Miss A. Mutch
Crobyle ..... Mlle. Wilna
Myrtale ..... Mlle. Bourgeois
Premières Danseuses: Mlles. Olga Ghione, Opalsvens, H. Berbist, S. Hanssens.
Conductor ..... Signor Panizza
—Covent Garden.

21.†*The Last of the English* (act two), by Arthur Scott Craven.
Clover ..... Mr. G. C. Nathan
Torfrida ..... Miss H Esty-Marsh
Steward ..... Mr. E. S. C. Hamelin
Hereward ..... Mr. F. Ion Swinley
Gilbert of Ghent .. Mr. E. C. G. Lascelles
Ultrude ..... Miss I. Rutherford
Ethelwyn ..... Mr. K. P. Webb
Wulfrie ..... Mr. G C. Nathan
—Kingsway.

21.†*The Lady of the Shadowed Hill*, play, in one act, by E. Ion Swinley.
A Recluse ..... Miss Z. Lauder
A Peasant Girl ..... Miss L. Cavanagh
A Fugitive ..... Mr. K. P. Webb
A Pursuer ..... Mr. G. C. Nathan
—Kingsway.

23. *The Father*, the Adelphi Play Society presented, for the first time in England, Strindberg's play, in three acts.
Adolph ..... Mr. Maurice Elvey
Laura ..... Mrs. Alice Chapin
Bertha ..... Miss Hilda Honiss
Dr. Ostermark ..... Mr. Harold Chapin
Jonas ..... Mr. W. Townley Searle
Margret ..... Miss Marion Sterling
Nöjd ..... Mr. Leslie Gordon
—Rehearsal.

24. *The Little Prospector*, play, in four acts, by Edward Locke and Hal Reid.
Kitty Colwell ..... Miss Enid Edoni
Dr. Colwell ..... Mr. Frank Woodville
Harry Myers ..... Mr. Cecil Wilson
Hank Tregresser .... Mr. George Gordon
Frank Plunket ..... Mr. Louis Hector
Pedro Mercardo....Mr. Oscar Shuttlewood
John Holmes ..... Mr. Fred Whittaker
Mose Smith ..... Mr. Albert Logan
Colonel Parks ..... Mr. Frank Worthing
Sheriff Owens ..... Mr. Frank Bertram
Lun How ..... Mr. Brian Daly
Judge Carson ..... Mr. Elwyn Walter
Mrs. Bridget O'Dowd..Miss G. Verschoyle
Helen Black .... Miss Gertrude Harrison
—Grand, Swansea.

24. *The Girl Without a Home*, drama, in four acts, by Mrs. Morton Powell
Nell Maitland ..... Miss Mamie Thorpe
Mab ..... Miss Patience Pelham
Sarah Guzzle ..... Miss Elizabeth Parks
Luke Maitland ..... Mr. J. H. Clyndes
Dudley Grey ..... Mr. Stanley Radcliffe
Harold Arnold..... } Mr. F. R. Robertson
Old Daft Dandy... }
Kil Curly ..... Mr. Harry Seymour
Socker Orange .... Mr. Henry C. Gilpin
Clifford Benson ..... Mr. S. L. Garnet
Ben Sault ..... Mr. Edwin Lever
Bill Coddgers ..... Mr. J. M. Bond
Harry Lane ..... Mr. G. A. Lomas
P.C. Coppley ..... Mr. W. Garrett
George Dale ..... Mr. Albert Clifford
Anna Glade ..... Miss Lucie Bright
Nan Purley ..... Miss Maud Vincent
Cora Castle ..... Mrs. Morton Powell
—Elephant and Castle.

24.‖*Christmas Geese*, farcical comedy, by Mrs. Cunningham — Holy Trinity Rooms, Southall.

26. *The Best of a Bad Bargain*, play, in one act, by Johanna Redmond.
Ben Brusnahan.....Mr. Charles Macdona
Jerry O'Rourke ..... Mr. Arthur Eldred
Mary Sheehan ..... Mrs. Mouillot
—Gaiety, Dublin.

26¶*In Love*, play by Gloria Sorrow, adapted from A. Dumas's *La Dame aux Camélias*.
—St. James's.

26.**A Royal Divorce*, drama, in five acts, by W. G. Wills and G. G. Collingham. (Originally produced, Avenue, Sunderland, May 1, 1891; New Olympic, September 10,

A Royal Divorce (*continued*).

1891.) Last performance (the 117th) November 4.
Napoleon ..... Mr. Frank Lister
Talleyrand ..... Mr. Fred Morgan
Marquis de Beaumont .. Mr. J. C. Aubrey
General Augereau .. Mr. H. W. Jackson
Marshal Murat ..... Mr. Frank Tennant
Doctor Corvisart .... Mr. Cecil Tresilian
Grimaud ..... Mr. J. T. Macmillan
Brigadier Jacques..Mr. Percy Baverstock
Brigadier Pierre ..... Mr. Louis Field
Lord Keith ..... Mr. S. Major Jones
First Lieutenant ..... Mr. P. Morris
Officer ..... Mr. J. Rigby
Rob Royal ..... Mr. Herbert Williams
Servant ..... Mr. W. Read
Marie Louise ..... Miss Edyth Olive
Stephanie de Beauharnais..Miss G. Scaife
Blanche d'Hervas .... Miss Mary Dibley
Angélique de Varennes..Miss M. Collier
Little King of Rome..Little Mimi Sewell
Gouvernante .... Miss Mabel Mannering
Jeanne la Terreure .... Miss Marie Johns
Mother Lomas ..... Miss Enid Ross
Empress Josephine .. Miss Ethel Warwick
—Lyceum.

27.**A Member of Tattersall's*, sporting comedy, in four acts, by H. Browning. (Originally produced October 8, 1908, at Brighton.)
Mrs. Craven ..... Miss Eva Sinclair
Mary Wilmot .... Miss Nora Macdonnell
Mrs. Deverense..Miss Florence Steventon
Nancy Playfair ..... Miss Lucy Eden
Olive Playfair ..... Miss Adeline Norman
Edith Monckton .... Miss Elsie Richards
Lady Flashington ..... Miss Zilla Sharp
Maidservant ..... Miss Bay Cortopassi
Thomas ..... Mr. Frederick Holgate
Buttons ..... Mr. Reggie Dauncey
Barton ..... Mr. Harold Redcairn
Clerk of Scales ..... Mr. Eric Bridgeman
Foxey ..... Mr. Forestier Walker
Bertie Monckton..Mr. Lambert Plummer
Carl Sampton ..... Mr. T. Ring
Major Brooks Greville..Mr. T. Homewood
Captain Lord Winthorp..Mr. E. Burnaby
Peter Perks ..... Mr. Rutland Barrington
—Kursaal, Bognor.

29. *Schnapp of Rotterdam*, musical comedy, in two acts, libretto by Bertie Thompson, music by the late Geo. Le Brunn.
Clive, Duke of Kenyon..Mr. Alfred Butts
Bookie Briggs ..... Mr. Lionel Howard
Johann Schnapp ..... Mr. Will Lorenzi
Hans ..... Mr. Jones
Hon. Reggie Winchester....Mr. S. Maude
Professor Tweedeldee ..... Mr. Ed. Rees
Count Von Heinsher..Mr. Max I. Jerrome
Mareeca Schnapp ..... Miss Hettie Peel
Mina Schnapp ..... Miss Molly Glover
Irma ..... Miss Violet Brandon
Priscilla ..... Miss Molly Grey
Vivienne ..... Miss Jean Findley
Dulcie ..... Miss Lillian Brandon
Mary Ann Matilda..Miss Winnie Winifred
Gretchen .....Miss Sadie Leslie
Geneeca ..... Miss Elsie Bingham
Lena ..... Miss Sylvia Barton
Lady Seaton ..... Miss Maidie Percival
Angela ..... Miss Muriel Fabian
—Hippodrome, Eastbourne.

31. *Autumn Roses*, play, in one act, by Lawrence Hanray.
Benjamin Mulberry .... Mr. Olaf Hytten
Lucinda Jane Friars..Miss Annie Williams
Sarah Annie Friars .. Miss Hamly Clifford
—Gaiety, Hastings.

31. *A Love Story*, play, in four acts, by Ursula Keene and Dennis Cleugh, music by Brigata Bucalossi.
Max Sarolta ..... Mr. Cyril Clensy
Harold Lenville .. Mr. Lawrence Robbins

A Love Story (*continued*).

Martini ..... Mr. W. Walton Palmer
Cornelius B. Crawfish .. Mr. Edmund Lea
Stillaway ..... Mr. Robert Entwistle
Paula Reinhertz ..... Miss Ruth Henton
Mrs. Bigford-James .. Miss Eily Wilson
Ivy Meyritt ..... Miss Ruth Parrott
Marie Selig ..... Miss Marjorie Maxwell
—Royal, Worthing.

31. *The Ruin of a Countess*, play, in four acts, by O. Silverstone and H. G. Walton.
Hon. Francis Hunter...Mr. O. Silverstone
Lord Wilfred Effingham..Mr. E. A. Duval
Dr. Stephen Webster.Mr. C. N. Buckland
Jack Carruthers.....Mr. F. E. Chabot
Barney O'Rourke .. Mr. Joseph Magrath
The Priest Quong Hi and Black Mike
Mr. Cowell Clarke
Chung Li .....Mr. J. Bounelle Harvey
Inspector ..... Mr. Alfred Jeffs
Bertie Effingham .. Miss Doris Thomson
Lucette ..... Miss Helena Thomson
Joy Hunter ..... Miss Edna Clare
Lady Marion Effingham..Miss A. Liddon
—Royal, Sheffield.

31.‡*The Tavern Knight*, romantic play, in a prologue and three acts, by Junius Booth, founded on the novel of the same name by Rafael Sabatini. (Originally produced Prince of Wales's, Salford, May 29).

CHARACTERS IN THE PROLOGUE.

Roland Marleigh ..... Mr. Junius Booth
Joseph Ashburn .... Mr. Harry Bannister
Gregory Ashburn .. Mr. Chas. H. Brooke
Alice Marleigh.....Miss Irene Graham
Betty Thrimby ..... Miss Leta Scarlett

CHARACTERS IN THE PLAY.

Roland Marleigh ..... Mr. Junius Booth
Jocelyn Marleigh.Mr. C. Edwards-Horobin
Joseph Ashburn.....Mr. Harry Bannister
Captain Harry Hogen.Mr. Aubrey Norton
Gregory Ashburn .. Mr. Chas. H. Brooks
Oliver Cromwell.....Mr. Walter Jarvis
Colonel Pride ..... Mr. J. Hawden
Smite the Amalekite Toneleigh
Mr. Aubrey Norton
Lieut. Faversham..Mr. Norman Bradford
Justin Pride ..... Mr. Fred Lodge
Lieut. Beddoes ..... Mr. William Huron
Ensign Tyler ..... Mr. Percy Millan
Sergeant Ireby ..... Mr. Sam Elton
Jasper Blount .... Mr. A. H. Henderson
Quinn ..... Mr. F. Martin
Cadby ..... Mr. Sidney White
Gaoler ..... Mr. Charles Crow
Cynthia Ashburn ..... Miss Alice West
Orton ..... Miss Jessie Blake
—Royal, Stratford.

AUGUST.

4.¶*The Fool of the Force*, farcical play. (Previously played as a music hall sketch.)
Bill Higgins ..... Mr. Harry E. Howe
Sergeant Stern ..... Mr. Robert Chester
Bill Sykes ..... Mr. H. H. Reeves
Maud Vane ..... Miss Ethel Carney
Miss De Vere ..... Miss Carrie Foy
Mr. Hoskins ..... Mr. F. A. Smith
Mr. Dunn ..... Mr. J. J. Townsend
Mr. Dunn ..... Mr. Harrington Grey
Algy Dunn ..... Mr. J. E. Ward
P.C. Mudd ..... Mr. George Carney
—Empire, Southend.

5.‖*A Tyburn Martyr*.—St. Thomas's School, Erdington.

5. *Bonnie Mary*, drama, in four acts, by H. F. Housden. (London production, November 27, Royal, Edmonton.)
Sir Mervyn Fairfax .. Mr. Dunlop Stewart
George Fairfax ..... Mr. Charles Locke

Bonnie Mary (continued).
Angus Melrose ..... Mr. A. W. Notman
Stephen Gaunt .... Mr. Fred H. Constable
Hon. Bertie Barlow....Mr. V. T. Raymond
Ebenezer Moss ..... Mr. Percy Dawsone
Sam Sharp ..... Mr. Fred Barnes
Robert Dunn ..... Mr. Tom Senior
James, a Footman .. Mr. William Grant
Police-inspector Jarvis..Mr. Frank Preston
Lady Cathcart.....Miss Alice Greenwood
Doris Fairfax .... Miss Effie D. Crawford
Rosie Perks ..... Miss Fanny Roberts
Mary Melrose ..... Miss Maisie Hanbury
—Royal, Dewsbury.

7. *Our Grand-Daughter*, comedietta, by St. John Hamund
Col. Lord Attercliffe..Mr. Shadwell Clerke
John Cornish ..... Mr. Percy Everard
Hon. Mary Brightside..Miss Annie Hughes
—Scala.

11. *Kitty*, one-act playlet, by Robert Higginbottom.
Lil ..... Miss Evelyn Summers
Sid ..... Mr. Edward Nimmo
—Marlborough.

11. *Life in Camp*, version of Schiller's *Wallenstein*, adapted by William Poel.
Wallenstein ..... Mr. Frank Cellier
Octavio Piccolomini..Mr. Clifton Alderson
Max Piccolomini .... Mr. Reginald Owen
Von Questenberg .... Mr. John Williams
Count Terzky ..... Mr. Clarence Derwent
Illo ..... Mr. Kenyon Musgrave
Butler ..... Mr. Herbert Bunston
Gordon ..... Mr. Campbell Cargill
Captain Devereux .. Mr. W. J. Wheeler
Captain Macdonald .... Mr. Ellis Watson
Corporal ..... Mr. Archibald McLean
Swedish Captain .... Mr. James Stanners
Wrangel ..... Mr. William Poel
Seni ..... Mr. Nugent Monck
Duchess of Friedland .. Miss Emily Luck
Thekla ..... Miss Katharine Pole
Countess Terzky ..... Miss Lucy Wilson
Lady Neubrunn ..... Miss Massey
—New, Oxford.

14. *The Wild Girl of the Forest*, four-act melodrama, by Mrs. F. G. Kimberley. (S.P. Royal, Wolverhampton, June 14; London production, Royal, Woolwich, September 4.)
Joris ..... Mr. Algernon Hicks
Captain Riccardo .... Mr. Geo. E. Butler
Count ..... Mr. Edward Batcher
Penzar ..... Mr. Harry Sainsbury
Hilarion ..... Mr. Fred Barnes
Crispin ..... Mr. J. Newton-Cowling
Trillo ..... Mr. Edgar Morgan
Countess ..... Miss Helen Madell
Mima ..... Miss Lunn Darlington
Princess of Floralia....Miss D. Lawrence
Maritza ..... Mrs. F. G. Kimberley
—Junction, Manchester.

14.‡*The Temptress of Paris*, drama, in four acts, by Herbert Fuller. (Originally produced April 17, Alexandra, Sheffield.)
Rev. Harry Mannering..Mr. Geo. Galsford
Louis du Cressy .... Mr. G. Polson Turner
Archie Chamberlain .. Mr. Robt. Hewland
Pierre Detour ..... Mr. Louis Weston
Tonie Onie ..... Mr. Kenneth Black, jun.
Tom Brown ..... Mr. Will Fennings
Jim Stokes ..... Mr. Stanley Hoban
Bill Steel ..... Mr. J. H. Mansell
Rev. MacNeil ..... Mr. Francis Bates
An Old Verger ..... Mr. R. N. Noble
A Footman ..... Mr. Fred Small
Clinton Mannering .. Little May Ingham
Iris O'Mara ..... Miss Lily Fuller
Babette ..... Miss Florrie Hall
Renée Mannering .... Miss Agnes Collier
—Royal, Woolwich.

14. *Geraldine Wants to Know*, comedy, in one act, by Janette Steer.
Miss Wiseman ..... Miss Hilda Francks
Geraldine ..... Miss Cicely Barcham
Georgie ..... Miss Vera Vallis
Eugenie ..... Miss Ella Daincourt
Royal, York.

14.‡*That Chauffeur Chap*, "non-stop laugh, with music," in three acts, by Edward Marris, music by Arthur Roby, lyrics by Albert E. Ellis. (Originally produced, April 24, Opera House, Belfast.)
James Dickens ..... Mr. P. L. Julian
Archie Framland .. Mr. W. Wilson Blake
Maj. Wellington Bluff .. Mr. Phil Lester
Jim Stent ..... Mr. Jack McKenzie
Mr. Tailby ..... Mr. George Power
Inspector Birch ..... Mr. Fred Kirtland
Fagin ..... Mr. Fred Rigby
Mrs. Dickens ..... Miss Grace Lester
Mrs. Stent ..... Miss Gwen Clifford
Poppy Prenton .. Miss Gertrude Morrow
Mary (a maid) .... Miss Alice Williams
Mildred ..... Miss Madge Prior
Iris ..... Miss Vera Crackles
Todd ..... Mr. Tom Payne
Bridesmaids, Guests, Girls from Jay's, Members of Deputations, etc.:—Misses Cecilia Morris, Kitty Morris, Lily Holden, Vi Reher, Violet Lindsay, Vere Grace, K. Holmes, Messrs. James Goddard, Frank Rex, Arthur Greenwood, and Fred Bradford. —Broadway.

21. *The Fairy Glen Laundry.*
Capt. Laurie Marchmont..Mr. G. P. Huntley
Perks ..... Mr. Lawrence Hanray
Lady Dorothy Ranelagh..Miss Eva Kelly
—Palace Pier, Brighton.

21. *The Pride of Byzantia*, musical pantomimic play, written by Arthur W. Field, music by J. A. McAlister.
Mr. Oofenstein .... Mr. Herbert Landeck
Capt. Hon. Dick Dareham..Mr. R. Sydney
Sammy Blenkinsop .... Mr. W. H. Irving
Sir Joseph Rivers..Mr. James Chippendale
Percy Rivers ..... Mr. Victor Crawford
Peter ..... Master Fay Holgate
James ..... Mr. Ralph Morton
Mrs. Blenkinsop .... Miss Lucy Murray
Sarah Ann ..... Miss Connie Meadows
Mabel Rivers ..... Miss Olive Purcell
Reggie ..... Little Gertie Zachlin
Winnie ..... Little Mary O'Hara
Miss Briggs ..... Miss Rita Holdsworth
Doris Gray ..... Miss Minnie Myrle
Princess Sadie .. Miss Barbara Babington
—Prince's, Bradford.

21. *The Swordsman of Wolfsberg*, five-act play, by W. A. Tremayne.
Sir Rudolf ..... Mr. Norman Partridge
Gottfried Von Bergman..Mr. W. Calvert
Count Von Bergman .. Mr. W. T. Clifford
Otto ..... Mr. Leonard Lawrence
Henrich Schmidt .... Mr. R. B. Drysdale
Herr Schultz ..... Mr. William Macready
Nicholas Meyer ..... Mr. Val W. Gully
Hugo ..... Mr. Melville Chiswell
Karl ..... Mr. A. Garstang
A Soldier ..... Mr. C. H. Evanson
A Servant ..... Mr. Ernest Fryer
A Tapstress ..... Miss Edna Macready
Countess Magda .. Miss Zana St. George
Freda ..... Miss Betty Manners
Frau Schultz ..... Miss Minnie Webb
Princess Hildagarde...Miss Ethel Griffies
—Royal, Blackburn.

21. *The Chance of a Lifetime*, sporting and romantic drama, in four acts, by Nat Gould.
Dick Douglas ..... Mr. Paul Lovett
Capt. Francis Clinch .. Mr. Frank Gerald
Hon. Bob Lovett..Mr. Charles V. Sandford
Joe Robson ..... Mr. Fred Knight

The Chance of a Lifetime (continued).

Mat Lawson ..... Mr. Cole Aspinall
Jim Ames ..... Mr. Dan F. Roe
Ben Blower ..... Mr. Fred Dark
Abel Asche ..... Mr. Edward Sidney
Mr. Brown ..... Mr. Henry Thornley
The Starter .... Mr. W. Howard Barlow
Custodian of the Cup. .: Mr. Geo. Lewis
Weighing Steward..Mr. Leonard Robbins
Diana ..... Miss Una Tristram
Lady Betty Lovett..Miss Beatrice Marsdene
Mrs. Edgar ..... Miss Evelyn Vaudray
—Kennington.

28. *The Tenor and the Maid*, operatic burlesque, written by Colin Neil Rose, composed by Clement Locknayne. (Originally produced as a music-hall sketch.)—Scala.

28. *The Concert*, comedy, in three acts, by Herman Bahr, English version by Leo Dietrichstein. Last performance (the 61st) October 20.

Gabor Arany ..... Mr. Henry Ainley
Helen Arany ..... Miss Irene Vanbrugh
Dr. Fredk. Dallas .. Mr. Charles Bryant
Flora Dallas ..... Miss May Blayney
Patrick McGinnis .... Mr. G. W. Anson
Mrs. McGinnis ..... Miss Dora Diehl
Miss Merk ..... Miss Florence Edney
Eva Wharton .... Miss Marguerite Leslie
Fanny Martin ..... Miss Margaret Paul
Claire Flower ..... Miss Nell Carter
Edith Gordon .... Miss Marguerite May
Natalie Moncrieff..Miss Beatrice Highland
Georgina Roland .... Miss Verita Vivien
Laura Sage .... Miss Evangeline Hilliard
Mrs. Lennon Roch .... Miss Alma Dudley
Miss Chatfield .... Miss Sheila Heseltine
—Duke of York's.

31. *The Red Widow*, musical comedy, in three acts, book and lyrics by Channing Pollock and Rennold Wolf, music by Chas. J. Gebest.

Cicero Hannibal Butts ..... Mr. Danvers
Violet Butts ..... Miss Dorothy Vernon
Oswald Butts ..... Mr. Cecil G. Calvert
Anna Varvara ..... Miss Blanka Stewart
Yvette ..... Miss Margaret Murch
Ivan Scorpioff ..... Mr. Leonard Calvert
Baron Strikoutovich .. Mr. Charles Combe
Dick Graham ..... Mr. F. Kingsley
Tantul Popova ..... Mr. Orlando Barnett
Capt. Basil Romanoff .. Mr. Tom Brown
Princess Sophya ..... Miss Dora Levis
Countess Alexandra .... Miss Maud Evans
Adyk ..... Mr. Arthur Smith
Pskof ..... Mr. John Lancey
Kirchiz ..... Mr. James Berry
A Manager ..... Mr. Maurice Allan
—Ladbroke Hall, W.

SEPTEMBER.

2.**Romeo and Juliet*, Shakespeare's tragedy, presented in four acts. Last performance (the 91st) November 22.

Escalus ..... Mr. William Devereux
Paris ..... Mr. Henry C. Hewitt
Montague ..... Mr. John Beamish
Capulet ..... Mr. Alfred Brydone
Uncle to Capulet ..... Mr. Arthur Hare
Romeo ..... Mr. Vernon Steel
Mercutio ..... Mr. Louis Calvert
Benvolio ..... Mr. Frederick Worlock
Tybalt ..... Mr. James Berry
Friar Laurence .... Mr. J. Fisher White
Balthasar ..... Mr. E. Stuart Vinden
Peter ..... Mr. Frederic Sargent
An Apothecary ..... Mr. Ivan Berlyn
Page to Paris ..... Master Gordon Gay
Lady Montague ..... Miss Evelyn Shaw
Lady Capulet ..... Miss Lena Halliday

Romeo and Juliet (continued).

Nurse to Juliet ..... Miss Rosina Filippi
Chorus ..... Miss Evelyn Carleton
Juliet ..... Miss Neilson-Terry
—New.

2.¶*Invasion; or, the Story of a Boy Scout*, sketch, by Sidney Warwick.—Metropole, Glasgow.

4. *What Should a Woman Do?* revised version of *A Woman's Sacrifice*, by Herbert Darnley.

Sir John Brenton .... Mr. Francis Dainley
Jack Brenton ..... Mr. Terrance Byron
Dick Foster ..... Mr. Fred Terris
Signor De Lara ..... Mr. Hal Byford
Peter ..... Mr. Sammy Foster
Sergeant Pimperton .... Mr. Lionel Dare
P.C. Nippit ..... Mr. Walter Hinton
Lady Brenton .... Miss Ernestine Walter
Mrs. Meekin ..... Miss Hilda Norton
Ann Meekin ..... Mrs. Annie Terence
Mary Foster ..... Miss Cissie Bellamy
—Brixton.

4.‡*The Wild Girl of the Forest*, romantic drama, in twelve scenes, by Mrs. F. G. Kimberley (S.P., June 4, Royal, Wolverhampton. Produced at the Junction, Manchester, August 14.)

Ioris, Prince of Floralia
Mr. Algernon J. Hicks
Capt. Riccardo ..... Mr. Geo. E. Butler
Count ..... Mr. Sidney Rennef
Penzar ..... Mr. Harry Sainsbury
Hilarion ..... Mr. Fred Barnes
Crispin ..... Mr. J. Newton-Cowling
Trillo .....Mr. Edgar Morgan
Countess ..... Miss Helen Madell
Mima ..... Miss Lynn Darlington
Princess of Floralia Miss Dulcie Lawrence
Maritza ..... Mrs. F. G. Kimberley
—Royal, Woolwich

4. *The Glad Eye*, farce, adapted from the French of Armont and Nancey, by José G. Levy. London production, November 4, Globe.

Maurice Polignac .... Mr. H. Marsh Allen
Gaston Bocard .. Mr. Lawrence Grossmith
Galipaux ..... Mr. Arthur Hatherton
Chausette ..... Mr. Grahame Herington
Ferdinand Floquet .... Mr. George Bealby
Tracassin ..... Mr. Philip Knox
The Count de la Beuve
Mr. J. Parish Robertson
François ..... Mr. Stephen Wentworth
Police Sergeant ..... Mr. Horn Conyers
Suzanne Polignac .... Miss Daisy Markham
Lucienne Bocard ..... Miss Auriol Lee
Kiki ..... Miss Ethel Dane
Juliette ..... Miss Mabel Ormonde
—West Pier, Brighton.

4. *The Harem Doctor*, musical comedy, in three scenes, lyrics by Tom E. Murray and Eustace Baynes, music by Malcolm C. Ives.

Felix Lucky ..... Mr. Finn Doyle
Hasabad ..... Mr. Henry Cullenford
Pedro ..... Mr. Frank St. Clair
Bullymorea ..... Mr. Robert Monteigle
Cascara ..... Mr. Claude Agnew
Hunyadi ..... Mr. Fred Chester
Hafed ..... Mr. Boon
Phatfellah ..... Mr. Bradley
Ahmed Said ..... Mr. Chris Rowlands
Zobeide ..... Miss Pattie Biddulph
Zuleika ..... Miss Ino Belshaw
Fatima ..... Miss Ida Stone
Tirza ..... Miss Belle Hanson
Zaidee ..... Miss Lilian Wyngarde
Zelia ..... Miss Irene Stuart
Hasbeena ..... Miss Alice Drummond
Anetta ..... Miss Constance Glenabyn
Minora ..... Miss Marion James
—Queen's Park Hippodrome, Manchester.

4.†*A Hospital Ward*, drama, in one act, by J. Malachi Muldoon.
Eileen ..... Miss D. Manners
Miss Desmond .. Miss Violet McGuinness
Nurse ..... Miss Nettie Neville
Shaun ..... Mr. Jack Little
House Surgeon .... Mr. H. Hutchinson
Priest ..... Mr. M. Flynn
—Queen's, Dublin.

4.†*Pro Patriâ*, Irish drama, in one act, by Johanna Redmond.
Sarah ..... Miss K. Drago
Mrs. Kelly ..... Miss H. Maloney
Peter Kelly ..... Mr. H. Hutchinson
Michael Dwyer .... Mr. F. J. Bridgeman
John ..... Mr. Bob Arthur
English Officer ..... Mr. Harry Kildare
Spy ..... Mr. Jack Little
—Queen's, Dublin.

4. *The Quality of Mercy*, four-act melodrama, by Hall Caine.
ACTS ONE AND TWO.
Lawrence Chancellor .. Mr. Eille Norwood
Lucy Chancellor ..... Miss Hilda Dick
Little Lucy ..... Miss Ella Jones
Mary ..... Miss Elfie Leigh Hunt
Captain Crow ..... Mr. Thos. Holding
Little Harry ..... Miss Phyllis Alma
Rev. Mr. Pickersgill .. Mr. A. S. Barber
Jonathan Knaggs .... Mr. Douglas Munro
Joe Knaggs ..... Master John Clifford
Susan ..... Miss Molly O'Toole
Mr. Pettigrew ..... Mr. Cecil Bevan
The Watchman .. Mr. Arthur Jameson
The Sexton ..... Mr. Hampton Gordon
The Lamplighter ..... Mr. Capel Frost
The Town Crier .. Mr. Hampton Gordon
Coachman ..... Mr. Arthur Jackson
Guard of Coach .... Mr. Lancelot Lowder
Mr. Gatenby ..... Mr. Henry Newman
ACTS THREE AND FOUR.
Lawrence Chancellor ..Mr. Eille Norwood
Mr. Henry Crow, J.P. Mr. Thos. Holding
Lucy Crow ..... Miss Hilda Dick
Little Harry ..... Miss Phyllis Alma
Mary ..... Miss Elfie Leigh Hunt
Rev. Mr. Pickersgill .. Mr. A. S. Barber
Mr. Pettigrew ..... Mr. Cecil Bevan
Joseph Knaggs ..... Mr. Douglas Munro
Erik Patricksen Mr. Shakespeare Stewart
Jack Rattlin ..... Mr. Douglas Munro
The Speckioner .... Mr. Alfred S. Barber
Billy Crampton .... Master A. Morton
Police-Sergeant .. Mr. Lancelot Lowder
Railway Porter .... Mr. George Curry
Footman ..... Mr. Green
Chauffeur ..... Mr. Hampton Gordon
—Royal, Manchester.

4. *The Love Charm*, farce, in one act, by William Boyle.
Terence Tracy ..... Mr. Arthur Sinclair
Patsy Ward .... Mr. Fred O'Donovan
Betty Cronin ..... Miss Nora Desmond
Ann Cronin ..... Miss Sara Allgood
—Abbey, Dublin.

4.**Coming of Aideen, The*, comedy, in one act, by Mary Costello (originally produced May 18, 1910, Irish Theatrical Club, Dublin)
Aylmer Fitzgerald .....Mr. Jack Little
Patrick Scully .....Mr. H. Hutchinson
Mary Martin .....Miss V. McGuinness
Ann Kate .....Miss Nettie Neville
Aideen .....Miss A. Deane
—Queen's, Dublin.

5.**Macbeth*, Shakespeare's tragedy, presented in four acts. Last performance (the 100th) December 13.
Duncan ..... Mr. Edward O'Neill
Malcolm ..... Mr. Basil Gill
Donaldbain ..... Mr. E. Ion Swinley
Macbeth ..... Sir Herbert Tree
Banquo ..... Mr. J. H. Barnes
Macbeth (*continued*).
Macduff ..... Mr. Arthur Bourchier
Lennox ..... Mr. Guy B. Rathbone
Ross ..... Mr. Philip Merivale
Angus ..... Mr. Victor Wiltshire
Fleance ..... Master Charlie Thomas
Siward ..... Mr. William Burchill
Seyton ..... Mr. Cyril Sworder
A Wounded Soldier Mr. Arthur Granger
A Porter ..... Mr. Edmund Gurney
An Old Man ..... Mr. Francis Chamier
A Doctor ..... Mr. Henry Morrell
A Soldier ..... Mr. Alfred H. Goddard
Lady Macbeth .. Miss Violet Vanbrugh
Lady Macduff ..... Miss Viva Birkett
Gentlewoman ..... Miss Laura Cowie
Macduff's Son .. Master Alfred Willmore
Hecate ..... Miss Eve Balfour
First Witch ..... Mr. A. E. George
Second Witch ..... Mr. Ross Shore
Third Witch ..... Miss Frances Dillon
First Apparition .... Mr. Frank Conroy
Second Apparition .. Master W. Saunders
Third Apparition .. Master Sydney Oliver
Attendant ..... Mr. William Abingdon
First Murderer .... Mr. S. A. Cookson
Second Murderer Mr. Clifford Heatherley
Third Murderer .. Mr. Edmund Goulding
—His Majesty's.

6. *The Lifeguardsman*, romantic four-act drama, by Walter Howard.
Max, Prince of Calvaria...Mr. W. Howard
Hugo, Prince of Sax-Steinberg
Mr. William Clayton
Philip ..... Miss Jessica Black
Lieut. Tosh ..... Mr. Cyril Delevanti
Lieut. Dinkie ..... Mr. Ned Llewelyn
Lieut. Spiff ..... Mr. J. Cooke-Beresford
Baron Strelzer ..... Mr. Chris Walker
General von Roseberg..Mr. A. B. Mackay
Captain Salzburg .... Mr. Arthur Emery
Baron Greber ..... Mr. George Lawrence
Baron Gelstein ..... Mr. Edward Grey
A Royal Servant ..... Mr. A. Linnacer
A Vagabond ..... Mr. George Winter
Sylvia ..... Miss Jessie Burgwitz
Nina ..... Miss Molly Paget
Dorine ..... Miss Annie Saker
—Junction, Manchester.

7. *The Great Name*, comedy, in three acts, adapted from the German of Victor Leon and Leo Feld by Charles Hawtrey. Last performance (the 51st) October 21.
John Harcourt .... Mr. Charles Hawtrey
Robert Brand ..... Mr. James Hearn
Isaac Manhard ..... Mr. Arthur Playfair
Hubert Last ..... Mr. Ronald Squire
Webber ..... Mr. Chas. B. Vaughan
Tristan Brand .. Master Sydney Sherwood
Marks ..... Mr. Henri Laurent
Eversfield ..... Mr. Edgar B. Payne
Hilton ..... Mr. Lionel Williams
Wilburn ..... Mr. Franc Stoney
Andrews ..... Mr. Charles E. Vernon
Cannard ..... Master Noel Coward
Stephanie Julius .. Miss Lydia Bilbrooke
Clara Brand ..... Miss Dorothy Thomas
Senta Brand ..... Miss Enid Leslie
Anna ..... Miss Mona Harrison
Mary ..... Miss Violet Graham
Lady Roderick ..... Miss Hilda Moore
Mrs. Harcourt ..... Miss Mary Rorke
—Prince of Wales's.

9. *The Mousmé (The Maids of Japan)*, musical play, in three acts, by Alex. M. Thompson and Robert Courtneidge, with music by Lionel Monckton and Howard Talbot, and lyrics by Arthur Wimperis and Percy Greenbank.
General Okubo ..... Mr. George Elton
Captain Yamaki ..... Mr. Eric Maturin
Captain Fujiwara .. Mr. Harry Welchman
Lieutenant Makei ..... Mr. Nelson Keys

The Mousmé (*The Maids of Japan*) (*continued*).

Lieutenant Ito .. Mr. Coningsby Brierley
Hashimoto ..... Mr. George Hestor
Kieki ..... Mr. Alfred H. Majilton
Tanaka ..... Mr. Harry Ray
Suki ..... Mr. Dan Rolyat
Ko-Matsu ..... Miss Sheila Hayes
Ko-Fuji ..... Miss Gladys Miles
Ko-Yanogi ..... Miss Violet Moréne
Ko-Giku ..... Miss May Etheridge
Umé ..... Miss Cissie Debenham
Mitsu ..... Miss Ada Blanche
Sume ..... Miss Leslie Graham
Tuki ..... Miss Evelyn Laurie
Tsuru ..... Miss Louie Lochner
Gin ..... Miss Muriel Varna
Miyo Ko San .... Miss Cicely Courtneidge
Aki San ..... Miss Hope Charteris
Haru San ..... Miss Hetty Kelly
Take San ..... Miss Maisie Sinclair
Ko-Yuki ..... Miss Dorothy Garth
Kanskei ..... Mr. F. W. Hearne
Jiubei ..... Mr. Arthur Stroud
Seifu ..... Mr. Bert Stanmore
O Hana San .... Miss Florence Smithson
—Shaftesbury.

9. *A Storm in a Tea Shop*, one-act play, by Stafford Hilliard.
Mrs. Foley ..... Miss Annie Hill
Mrs. Gerrard ..... Miss Lynn Fontanne
Rev. Hubert Payne..Mr. E. Spencer Geach
Mr. William Snaith..Mr. Stafford Hilliard
Waitress ..... Miss Constance Bachner
—Vaudeville.

11. *The Ogre*, play, in three acts, by Henry Arthur Jones. Last performance (the 37th) October 13.
Nicholas Fawsitt .. Sir George Alexander
Bertie Fawsitt ..... Mr. A. E. Matthews
Cosmo Paradine ..... Mr. C. M. Hallard
Boyce ..... Mr. E. Vivian Reynolds
Pidduck ..... Mr. Sydney Valentine
Tony Sitgrave ..... Mr. Owen Nares
Plummer ..... Mr. Arthur Royston
Postman ..... Mr. G. Trevor Roller
Dorinda Fawsitt ..... Miss Kate Cutler
Sylvia Fawsitt ..... Miss Gladys Cooper
Lilian Fawsitt ..... Miss Dorothy Vane
Victoria Quinton ..... Miss Maidie Hope
Euphemia Boon .. Miss Henrietta Leverett
Mrs. Pidduck ..... Mrs. Fairclough
—St. James's.

12. *The Perplexed Husband*, comedy, in four acts, by Alfred Sutro.
Thomas Pelling ...Mr. Gerald du Maurier
Clarence Woodhouse ..Mr. E. Lyall Swete
Pitts .....Mr. A. E. Benedict
Sophie Pelling .....Miss Athene Seyler
Dulcie Elstead ..Miss Henrietta Watson
Agatha Margell .....Miss Maude Millett
Kalleia .....Miss Enid Bell
—Wyndham's.

14. *The Hope*, sporting drama, in four acts, by Cecil Raleigh and Henry Hamilton, incidental music composed by J. M. Glover. Last performance (the 103rd) December 6.
Harold, Earl of Norchester
Mr. Cyril Keightley
Capt. Hector Grant .... Mr. Lyston Lyle
Benjamin Netherby .... Mr. Charles Rock
Michael Whitburn .. Mr. Frederick Ross
Norman Wake ..... Mr. Cecil Cameron
Capt. Denshire ..... Mr. Frank Elliott
Lord William Eardley Mr. Austin Melford
Capt. Knox ..... Mr. H. Hewetson
Lyddon ..... Mr. Fred Grove
Duke of Grantly ..... Mr. David Darrell
Mrs. Bendemeer .... Miss Fanny Brough
Countess of Norchester..Miss Kate Rorke
Olive Whitburn .... Miss Madge Fabian
Lady Barbara Mowbray .. Miss G. Wren

The Hope (*continued*).

Flower Girl ..... Miss Leslie Stuart
Maid ..... Miss Jessie Winter
Brenda Carlyon .... Miss Evelyn D'Alroy
Bailiff ..... Mr. Bert Monks
Postman ..... Mr. Edward Morgan
Auctioneer ..... Mr. Franks
Servant ..... Mr. John Bew
Misses C. Ellam, L. Cripps, P. Birkett, A. Varre, C. Little, Marie North, E. Lennard, G. Britton, I. Doone, A. Hein, G. Manners, C. Murray, M. O'Farrell, Houghton, Mapleson, E. Humby.
—Drury Lane.

14.‖*The Wandering Souls*, in Yiddish, new musical play, by D. Shtitzer, composed by Aubrey H. Silver.—Ruda's Farm, Higham's Park.

16. *Le Mariage de Mlle. Beulemans*, French comedy, in three acts, by Frantz Fonson and Fernand Wicheler. (Originally produced in Belgium in 1909, and at the Renaissance, Paris, in 1910.)
Beulemans ..... M. Jacque
Albert Delpierre ..... M. Jules Berry
Seraphin Meulemeester ..... M. Bernard
Meulemeester père ..... M. Ambreville
Delpierre père ..... M. Henriquet
Mostinckx ..... M. Decock
Le Secrétaire ..... M. Lenac
Le Trésorier ..... M. Delville
Suzanne Beulemans Mlle. Gilberte Legrand
Madame Beulemans ..... Mlle. Charmal
Isabelle ..... Mlle. Dorval
Octavie ..... Mlle. Willy
—Globe.

16. *Moonshine*, fantastic episode, with music composed by Brigata Bucalossi. (Originally produced, May 29, Hippodrome, Manchester.)
Pierrot .....Mr. H. A. Saintsbury
Harlequin ..... Mr. Hubert Willis
Pierrette ..... Miss Laurie Flockton
—Court.

16.***Married by Degrees*, comedy, in three acts, by A. P. Sinnett. (Originally produced by The Play Actors, March 5, Court.) Last performance (the 39th) October 20.
Lady Belmont ..... Mrs. Russ Whytal
Lucy ..... } Miss Maud Hoffman
Lenora ..... }
G. Winthrop, F.R.S. Mr. J. D. Beveridge
Montague Gaskell .. Mr. Kenneth Douglas
Alice ..... Miss Pollie Emery
Mrs. Waterhouse Miss Dorothy Hammond
Count Garciola ..... Mr. Clifton Alderson
Rev. Joseph Stewart Mr. Rudge Harding
Mrs. Jones ..... Miss Mabel Knowles
Jane ..... Miss Anne Gaston
Hotel Waiter ..... Mr. James Ford
—Court.

18. *Wanted: A Cook; Apply, Etc.*, farcical comedietta, by Lilian Tweed.
Gordon Trelawny ..... .Mr. Frank Saker
Mrs. Trelawny ..... Miss Lilian Tweed
Ruth Carruthers Cook .Miss A. Hatchwell
Lady Cook ..... Miss Amy Coleman
—Scala.

18. *Down Stream*, comedy, in three acts, by Oliver Madox Hueffer.
Edward Pelham .. Mr. Philip Cuningham
Archibald Carey ..... Mr. Arthur Eldred
Murk ..... Mr. Sebastian Smith
A Fisherman ..... Mr. John Wardle
Sylvia ..... Miss Elaine Inescort
Erb ..... Mr. Arthur Cleave
Lizzie ..... Miss Katie Johnson
Mr. Brumfitt ..... Mr. Frank G. Bayly
Mrs. Chalke ..... Miss Kate Osborne
Mr. Chalke, M.P. ..... Mr. Fred Lewis
—Pier Pavilion, Hastings

18. *Queen of the Redskins*, Red Indian romantic play, in four acts, by Emma Litchfield.
Bronco Bill ..... Mr. Arthur Hinton
George Lyndhurst ..... Mr. Charles Kean
William Lyndhurst .. Mr. Theodore Kelly
Matawah ..... Mr. Arthur S. Pitt
Sambo ..... Mr. Clarence Ibbotson
Great Bear ..... Mr. Lionel Moore
Fleet Foot .... Mr. Frank Litchfield, jun.
Louis d'Ervan ..... Mr. George Melford
Pale Moon ..... Miss Cissy Avery
Little Queenie ..... Miss Phœbe Brady
Julia ..... Miss Cicely Fisher
Olive ..... Miss Patricia Bostock
Wahneetah ..... Miss Phyllis Orme
—Elephant and Castle.

18.‡ *The Eve of Her Wedding*, domestic drama, in four acts, by C. Watson Mill. (Originally produced at the Royal, Sunderland, May 27, 1907.)
Geo. Tremain ..... Mr. Wilson Benge
Squire Leverton ..... Mr. Benn Carr
Dick Leverton ..... Mr. Alec Finlayson
Rudolph Earle ..... Mr. Douglas Clifford
Giovanni ..... Mr. Arthur Keand
Dean Clifton ..... Mr. Arthur Pringle
Paul Cairshaw ..... } Mr. Chas. Groves
Hiram P. Younger .. }
Jack Herne ..... Mr. Herbert Hastings
Bill Groggins ..... Mr. K. Arthur
Rev. A. Goodman ..... Mr. Alex. George
P.C. Lockup ..... Mr. G. Horton
Renée de Telle ..... Miss Mona Gray
Gwendoline Younger .... Miss Hettie Gale
Edith Trevanion ..... Miss Dora Olga
Mavis Leverton ..... Miss Sadie Smith
—Royal, Woolwich.

18. *The Great Adventure*, comedy, in four acts, by Arnold Bennett.
Albert Shawn ..... Mr. Kenelm Foss
Ilam Carve ..... Mr. Frederick Lloyd
Dr. Pascoe ..... Mr. Charles Combe
Waiter ..... Mr. R. Woods
Edward Horning .... Mr. Victor MacClure
Janet Cannot ..... Miss Helen Haye
Cyrus Carve ..... Mr. Harry Ashford
Father Looe ..... Mr. Percy Marmont
Honoria Looe ..... Miss Hilda Sims
Peter Horning ..... Mr. Edward Breon
Mr. Sebag ..... Mr. Ben Field
John Shawn ..... Mr. Harold Chapin
James Shawn ..... Mr. Eliot Makeham
Mrs. Shawn ..... Miss Harriet Trench
Lord Leonard Alcar .. Mr. Fredk. Morland
Footman ..... Mr. Edward MacClure
Mr Texel ..... Mr. Edward Breon
—Royalty, Glasgow.

18. *Cupid and the Captain*, farce, by Walter Ellis.
Capt. Hector Phipp..Mr. Clifford Pembroke
Col. Theodore Travers .. Mr. Basil Dyne
Viscount Whattingham
Mr. Huntley Giffard
Archie Haviland .. Mr. F. Vernon Travers
Dawson ..... Mr. George Roberts
Peters ..... Mr. H. Whitley
Countess of Lothburn
Miss Octavia de Noel
Mrs. Haviland ..... Miss May Mulvey
Aunt Jane ..... Miss Jessie Melville
Aunt Lizzie ..... Miss Sybil Chester
Aunt Gertie ..... Miss Ruby Hallier
Miss Estcourt .. Miss Sylvia Cavalho
—Palace, Pier, Brighton.

18. *The Long Valley Claim*, play, in three scenes, by Maxwell Cody.
Jack Manley ..... Mr. William Goodall
Red Feather ..... Mr. H. L. Davies
Sam ..... Mr. H. A. Burgon
Pedro ..... Mr. J. Willett
Bill ..... Mr. Rich
Dan ..... Mr. McCarthy

The Long Valley Claim (*continued*).
Bess ..... Miss Mabelle May
Zona ..... Miss Elsie May
Judge Stevens ..... Mr. Maxwell Cody
—St. James's Hall, Worthing.

20. *The Girl with the Cash; or, How He Collared It*, burlesque, by Hugh Robinson and Arthur Hall.
Miss Evie Carnegibildt
Miss Beatrice Meredith
Miss Jenny Peroxide..Miss Beatrice West
Louise ..... Miss Phœbe Hodgson
Jeremy Deakin .... Mr. Ernest Thesiger
Herr Schwinddlerr .. Mr. Louis Palgrave
Michael Alexander ....Mr. Miles Malleson
Jimmy Poffle ..... Mr. Hugh Robinson
—Kingsway.

20. *Sherbert Jones; or, Who Stole the Roller Skates?* burlesque, by Hugh Robinson.
Miss Arabella Brown..Miss Phœbe Hodgson
Miss Marjorie Brown
Miss Beatrice Meredith
Miss Dolly Goryarty..Miss Beatrice West
Fred ..... Mr. Louis Palgrave
Dr. What's On .... Mr. Ernest Thesiger
Professor Goryarty....Mr. Miles Malleson
Sherbert Jones ..... Mr. Hugh Robinson
—Kingsway.

20. *The Conversion*, one-act play, by Mary Stafford Smith. (London production, November 23, Marlborough.)
Mr. Simpkins ..... Mr. Leopold Profeit
Mrs. Simpkins .... Miss Josephine Bennett
John Simpkins .... Miss Violet Rangdale
Nellie Simpkins .... Miss Sylvia Dauncey
Sam Wilkes ..... Mr. Stafford Smith
"Smiler" ..... Mr. Leonard Buttress
—Royal, Manchester.

21. *Rip Van Winkle*, new version, by Austin Strong, of "a fantasy founded on the legend of the Kaatskill Mountains, made famous by Washington Irving and rare Joe Jefferson." Last performance (the 45th) October 31.
Rip Van Winkle ..... Mr. Cyril Maude
Dominie Van Shaick..Mr. E. Holman Clark
Samuel Starbuck .. Mr. Frederick Culley
Peter Vanderdonk .... Mr. George Foley
Peter Dobbs ..... Mr. John Harwood
Henri Pierre ..... Mr. Daniel McCarthy
Adolphus Stitch ..... Mr. Peter Blunt
An Indian ..... Mr. Arthur Joy
Otto Van de Grift .... Mr. Shiel Barry
Hendrick Hudson .... Mr. Walter Brodie
Green-in-the-Face .... Mr. Willie Atom
Sergt. Sam Slocum .. Mr. Frank Bradley
Corporal Brom ..... Mr. C. B. Keston
Hans Vedder ..... Mr. Bobbie Andrews
John Hutchinson....Mr. Daniel McCarthy
Mould and Mildew Man .... Mr. H. Peters
A Mohawk Scout .. Mr. Johnson Brinton
Minna Van de Grift (in act one)
Miss Margery Maude
Minna Van de Grift (in act three)
Miss Winifred Emery
Mrs. Starbuck .... Miss Emma Chambers
Lucy ..... Miss Renée Mayer
Rosa Van Tassel ..Miss Marie Hemingway
Mrs. Folger ..... Miss Violet Lingard
Dame Van Storm .... Miss Ethel Russell
Marie Heuvel ..... Miss Mary Wilson
Eva Gelder ..... Miss Elsie Spencer
Alice Van Oosteveen..Miss Dolly Stephens
Meenie ..... Miss Moya Nugent
Elsa Van Brunt .. Miss Gertrude Hamue
Fritz Van Brunt ..... Master Nugent
Rip's Five Senses:—Misses Gladys Elam, Grimaldi, Furnivali, Marjory Dixon, and Vera Coburn
—Playhouse.

21. ‖*The Tea Girl*, musical comedy.—Booksellers' Provident Retreat.

21. *The Ways of a Flirt*, one-act play, by Fanny Bowman.
Lætitia Curtiss .....Miss Alice de Winton
Richard Helstone .....Mr. Rohan Clensy
—Devonshire Park, Eastbourne.

22. *Bonita*, comic opera, in two acts, and a prologue, by Wadham Peacock, music by Harold Fraser-Simson. Produced by Granville Barker. Last performance (the 42nd) November 3.

THE PROLOGUE.

An English Sergeant ....Mr. Cyril Vernon
Lieut. Philip Mannerton
Mr. Walter Wheatley
Private Capper .....Mr. Robert Conolly
Margarida ..... Miss Clara Evelyn
Soldiers:—Messrs. Brady, Pollard, Slade, Tait-Knight, Underwood.

THE PLAY.

Mariana .....Miss Thelma Raye
Joaquim .....Mr. Charles Maude
Rosa .....Miss Minna Deacon
Teresa .....Miss Billie Sinclair
Perpetua .....Miss Edith Clegg
Thomaz .....Mr. Fred Volpé
Frederico .....Mr. Lionel Mackinder
Pedro .....Mr. Mark Lester
A Sergeant .....Mr. Eric Roper
Lieut. Mannerton....Mr. Walter Wheatley
Bonita .....Miss Clara Evelyn
Brother Domingos .....Mr. Gordon Yates
Vermillion Lancers:—Messrs. Brady, Conolly, Garton, Larkin, Mason, Pollard, Slade, Tait-Knight, Underwood, York.
Fishermen, Fishermaidens, Peasants, etc.:—Messrs. Elliott, Fenwick, Gage, Horscroft, Lillie, Mepstead, Murray, Prescott, Sedgeley, Shorman, Strachan, Ward, Wyatt; Mesdames Ashton, Bliss, Clare, Constance, Davies, Diggins, Ducane, Ida Evelyn, Finucane, Hanton, Harbert, Hart, Horne, Irish, La Bare, Lewis, Montague, Morel, Sears, Vickers, Wells. —Queen's.

22. *The Miniature*, play, in one act, by Walter Frith.
Henry Boyton .....Mr. Arthur Royston
Policeman X. .....Mr. T. N. Weguelin
Lady Mary Duncan
Miss Lilian Braithwaite
Beadnell .....Miss Margaret Chute
—St. James's.

23. *The Marionettes*, comedy, in four acts, by Pierre Wolff, the English version by Gladys Unger. (Originally produced at the Comédie Française, Paris, October 26, 1911.)
Monsieur de Ferney .....Sir John Hare
Marquis de Monclars..Mr. Arthur Wontner
Raymond Nizerolles ....Mr. C. M. Lowne
Pierre Vareine .....Mr. Godfrey Tearle
Bonnaire .....Mr. Rupert Lumley
Duc de Ganges .....Mr. A. S. Homewood
Valmont .....Mr. Robert Horton
Bertrand .....Mr. Lewis Fielder
Marquise de Monclars..Miss Marie Löhr
Lucienne de Jussy ..Miss Beatrice Beckley
Baronne Durieu .....Miss Marie Hassell
Mme. Briey ....Miss Gwendoline Brogden
—Comedy.

25. *Taking a Chance*, musical sketch, by Henry Julian, music by Walter Scott.
Tiny .....Mr. Eric Campbell
Henri .....Mr. Ernest Spalding
Gendarme .....Mr. Arthur Cottesmore
Susan .....Miss Bobs du Cane
Mrs. Patch .....Miss Marie Shields
Tommy .....Mr. Harry Phydora
—County, Kingston.

28.*‖*Man and Superman*, play, in three acts, by G. Bernard Shaw (originally produced at the Court, May 23, 1905).
Roebuck Ramsden
Mr. Edward Mainwaring
Parlourmaid .....Miss Madge Murray
Octavius.....Mr. E. Ion Swinley
John Tanner.....Mr. Robert Loraine
Ann Whitefield.....Miss Pauline Chase
Mrs. Whitefield....Miss Florence Haydon
Miss Ramsden.....Miss Agnes Thomas
Violet Robinson.....Miss Doris Lytton
Straker.....Mr. Edmund Gwenn
Hector Malone.....Mr. Guy Standing
Mr. Malone.....Mr. Edward Sass
—Criterion.

28.¶*The Aviator*, play, in four acts, by James Montgomery.
Robert Street.....Mr. James Welch
James Brooks.....Mr. Henry J. Ford
Hopkinson Brown.....Mr. H. Agar Lyons
J. H. Douglas.....Mr. Arthur Grenville
Mons. Galliard.....Mr. Leopold Profeit
John Gordon.....Mr. Gordon Tomkins
Sam Robinson.....Mr. Guy Lane
Joe Hurley.....Mr. Fred Dawson
Louis.....Mr. W. Coltman
No. 1 Bell Boy.....Miss Sylvia Dauncey
No. 3 Bell Boy.....Miss Violet Rangdale
No. 4 Bell Boy....Miss Josephine Bennett
Miss Grace Douglas....Miss Audrey Ford
Mrs. J. H. Douglas...Miss Mabel Younge
Miss Madeline Ryley
Miss Annie Chippendale
Miss Blair.....Miss Phyllis Carr
Miss Henderson.....Miss Leslie Blake
Miss Zonne.....Miss Dorothy Rundell
—Lyceum, Sheffield.

29. *Betty Beguiled*, "trivial tale of the tropics," by Charles Heslop, music by Ernest Crampton.—Grand Pier Pavilion, Weston-super-Mare.

30. *The Spring Maid*, musical comedy, in two acts, from the German of Julius Wilhelm and A. M. Willner, English version by Charles H. E. Brookfield, book by Henry B. Smith and Robert B. Smith, music by Heinrich Reinhardt. (Previously produced in America. Last performance (the 64th) December 2.
Princess Bozena.....Miss Marise Fairy
Prince Nepomuk.....Mr. Courtice Pounds
Prince Aladar.....Mr. Walter Hyde
Annamiri.....Miss Julia James
Baron Rudi.....Mr. Arthur Royd
Roland.....Mr. Charles McNaughton
Lisette.....Miss Beatrice Von Brunner
Spaetling.....Mr. E. Statham-Staples
Evakati.....Miss Helen Lauraine
Mr. Lomax.....Mr. Reginald Crompton
Mr. Skinner.....Mr. George Carroll
Creditors: Messrs. Wilbye Turner, Arthur Bourne, George Dash, and Bob Daly. Hotel Porter: Mr. Hubert G. Gordon. Landlord: Mr. Frank F. Smythe.
Gretel, Miss Olive Leslie; Hanni, Miss Kitty Crowther; Josie, Miss Nellie Knowles; Fritzi, Miss Yvonne Ingram; Sophie, Miss May Hollam; Elsie, Miss Verona Phillis; Barbara, Miss Florence Grimaldi; Mazie, Miss Lena Miller, who are admired and courted by the Officers: Franz, Mr. Ernest Arundel; Fritz, Mr. George Dash; Gustave, Mr. Bowman Duff: Valdimir, Mr. Donald Gulland; Eugene, Mr. C. H. Hobson; Pepi, Mr. Stanley Ross; Louis, Mr. Frank F. Smythe; Toni, Mr. Leslie Winter.
—Whitney.

OCTOBER.

1. *Grossstadtluft*, comedy in four acts, by Oscar Blumenthal and Gustav Kadelburg. (Produced by the Deutscher Bühnen Verein.)
Martin Schröter, Fabrikant
Herr Ernst Kuehl
Sabine Schröter..Fraulein Hedda Kostner
Walter Lenz ..... Herr Paul Wind
Antonie Lenz ..... Herr Alix Grein
Bernhard Gempe..Herr Alfred Goltermann
Fritz Flemming ..... Herr Max Sylge
Dr. Crusius ..... Herr Hermann Memmer
Mrs. Crusius ..... Fraulein Olga Sylge
Rektor Arnstedt .. Herr Richard Mueller
Mrs. Arnstedt .. Fraulein Olga Romberg
Marthe ..... Herr Hedwig Rohmann
Manservant ..... Herr Hans Berthold
—Court.

2.**The Admiral Speaks*, one act play, by Major W. P. Drury. (Originally produced, October 22, 1910, Alhambra; December 27, 1910, Criterion.)—Court.

2. *The Reward*, play, in one act, by Edward Ferris and B. P. Matthews.
Tom Moonlight..Mr. H. Lawrence Leyton
Sheriff ..... Mr. Harold Richardson
Chatterbox ..... Mr. R. Symons
Poison ..... Mr. Reginald Maurice
Copper .. .. Mr. Grahame Herington
Pete ..... Mr. A. Toose
Bessie Bedford ..... Miss Tittell-Brune
—Coronet.

2. *Just a Girl*, musical play, in three acts and seven scenes, written by Marguerite Trevosper.
Stephen Langton..Mr. Douglas B. Watson
Lieut. Robert Erskine
Mr. Robert Blythe
Jack Taylor, A.B.....Mr. Lionel Yeomans
Percy FitzPippington .... Mr. Wal Kirby
Sir James Carrington
Mr. Thomas Marshall
Simon Ross ..... Mr. Harold Silverwood
Nathaniel Blobbs .. Mr. Reginald Tyrell
Martin Loveday .... Mr. Percival Clegg
P. C. Coppem ..... Mr. Frank Hennerty
Old Wheezy ..... Mr. Longfort Taylor
Mary ..... Miss Ruby Opal
Minnie ..... Miss Lucy Gibbs
Sarah ..... Miss Topsy Sutcliffe
Lottie Loveday .. Miss K. Kennedy Allen
Rose Phillips .. Miss E. Wynne Matthews
Betty Carrington
Miss Marguerite Trevosper
—Lyceum, Stafford.

2. *A Country Rose*, musical comedy, in five scenes, libretto and lyrics by Mrs. F. G. Kimberley, music by W. C. Pike.
Jack Graythorne .... Mr. Beckett Bould
Sir Charles Graythorne
Mr. Lawrence Doyle
Captain Holroyd .. Mr. Herbert Sydney
Percy Crackles ..... Mr. Sidney Dean
Bill Slidaway ..... Mr. Eric Grahame
John Brunt ..... Mr. J. Newton-Cowling
Joe Flopps ..... Mr. Fred Barnes
Monsieur Wrigloom .... Mr. John Baring
Mabel ..... Miss Lynn Darlington
Violet ..... Miss May Legge
May ..... Miss Irene Coralie
Maude ..... Miss Winnie Galsbury
Harriet Brunt .... Miss Florence Moore
Gwendoline Thorpe ..Miss Marian Mayne
Dollie Dimple ..... Miss Thea Horwich
—King's, Longsight.

2 *The Call of Duty*, play, in one act, by Charles Beatty.
Major-General Love ....Mr. H. P. Owen
Evelyn ..... Miss Florence Harcourt
—South Parade Pier, Portsmouth.

3. *The Love Mills*, comic opera, in three acts, book by Frantz Fonson and Fernand Wicheler, music by A. Van Oost, English version and lyrics by Leslie Stiles, additional numbers by Louis Hillier. Last performance (the 24th), October 26.
Claes ..... Mr. Leslie Stiles
Henry ..... Mr. Carlton Brough
Hans ..... Mr. A. W. Baskcomb
Fritz ..... Mr. H. Brinsley Sheridan
Mayor of Middleburg .... Mr. Gus Oxley
Kobus ..... Mr. Rix Curtis
Van Goitshenoven....Mr. George Barrett
Peter ..... Master Philip Tonge
Kate .....Miss Mary Glynne
Lisbeth ..... Miss Nan Stuart
Nele ..... Miss Marjorie Manners
Daffodil ..... Miss Violet Gould
Maria ..... Miss Marion Marler
Clara ..... Miss Betty Rutherford
—Globe.

3.*Miss Lillah McCarthy started special series of matinées with a triple bill, comprising George Meredith's fragment, *The Sentimentalists*, J. M. Barrie's *The Twelve-Pound Look*, and Granville Barker's farce, *Rococo*. —Little.

4.¶*Ladies' Day*, musical farce, in three acts, words and lyrics by Vernon Cassard, and music by Gustav Luders.
Jack Clifford ..... Mr. F. Kingsley
Harry Gregory ..... Mr. Danvers
John Randolph .... Mr. Leonard Calvert
Ivan Marmakoff .. Mr. Orlando Barnett
Billy Brayton .... Mr. Cecil G. Calvert
"Baldy" Sommers..Mr. George Mannings
Jerome Wentworth....Mr. Arthur Conroy
J. Arlington Dalton....Mr. Walter Brown
Jim Spud ..... Mr. Chas. Combe
Jennings ..... Mr. F. Smith
Griffin ..... Mr. C. Moore
Madge Denton .... Miss Dorothy Vernon
Mrs. Randolph .... Miss Blanka Stewart
Ruth Randolph .... Miss Margaret Murch
Jane Gregory ..... Miss Dora Levis
Babette ..... Miss Maudie Scott
Mrs. Mohns ..... Mrs. Chas. Combe
Hilda ..... Miss Marie Wilmot
—Ladbroke Hall, W.

5. *Sumurûn*, wordless musical play, in nine scenes, by Friedrich Freksa, music by Victor Hollaender. (A condensed version was produced at the London Coliseum, January 30, 1911, and revived there on August 21, 1911.) Last performance (the 36th), November 4.
The Sheik ..... Herr Conradi
His Son ..... Herr Rothauser
Nur-al-Din ..... Herr Lotz
Janitor ..... Herr Hötzel
The Hunchback ..... Herr Herzfeld
The Slave Dealer ..... Herr Tiedemann
The Chief Eunuch ..... Herr Karchow
Nur-al-Din's attendant .... Herr Matray
The Negro ..... Herr Louis
Sumurûn ..... Fräulein Von Derp
An Old Woman .... Fräulein Von Bülow
Sumurûn's Maid ..... Fräulein Müller
Oriental Ladies { Fräulein Bendorff, Fräulein Liebrecht, Fräulein Reimer, Fräulein Scholz, Fräulein Dina, Fräulein Remi
A Beautiful Slave
Fräulein Leopoldine Konstantin
—Savoy

5. *Stephen Maquoid, M.P. (of Lambeth Road)*, comedy, in three acts, by Norman McKeown.
Stephen Maquoid, M.P...Mr. Chas. Kenyon
Lord Culbrook ..... Mr. O. B. Clarence

Stephen Maquoid, M.P. (*continued*).
Fergus O'Neill ..... Mr. Edmond Brecon
Lord Kilmeny ..... Mr. Edward Bonfield
Branscom ..... Mr. Hubert Carter
Lady Mary Kingswill..Miss Madge McIntosh
Lady Millicent Kingswill..Miss L. Christine
—Royal, Bury.

6. *The Honeymoon*, comedy, in three acts, by Arnold Bennett.
Flora Lloyd ..... Miss Marie Tempest
Mrs. Reach Haslam..Miss Kate Serjeantson
Mr. Reach Haslam .. Mr. Dion Boucicault
Cedric Haslam .. Mr. W. Graham Browne
Charles Haslam ..... Mr. Basil Hallam
Bishop of Chelmsford..Mr. Berte Thomas
Mr. Frampington ..... Mr. Dennis Eadie
Gaston ..... Mr. Cecil Rose
Cuthbert ..... Mr. Horton Cooper
—Royalty.

7. *First Love*, comedy, in four acts, by Edwin V. Odle.
Mrs. Smith ..... Miss Elaine Limousin
Madge Smith ..... Miss Rose Iserlisse
Richard Fitzgerald .. Mr. Wm. Wilkinson
Charles Wilmot ..... Mr. Fred Penfold
Mrs. Wilmot ..... Miss Dora Norris
Gladys Wilmot ..... Miss Bessie Buhay
Reginald Wilmot .... Mr. Edwin V. Odle
—Rehearsal.

9. *There's Many a Slip* —— (produced as a music-hall sketch, July 23, Camberwell Empire)—Scala.

9.¶*The Enchantress*, operetta, in two acts, book by P. de Grassac, lyrics by Harry B. Smith, music by Victor Herbert.
Vivien Savary ..... Miss Margaret Murch
Moumette ..... Miss Blanka Stewart
Marian Love ..... Miss Dora Levis
Princess Diana ..... Miss Darrell
Princess Stephanie .. Miss Dorothy Vernon
Prince Ivan ..... Mr. Charles Calvert
Troute ..... Mr. C. Danvers
Poff ..... Mr. M. Collins
Miloch ..... Mr. Bert Morley
Ozir ..... Mr. Richard Morton
Prince Zepy ..... Mr. Charles Combs
—Ladbroke Hall, W.

9. *Mary Broome*, comedy, in four acts, by Allan Monkhouse.
Sheila Ray ..... Mrs. Edyth Goodall
Ada Timbrell .... Mrs. Hilda Bruce Potter
Edgar Timbrell ..... Mr. Herbert Lomas
Mary Broome ..... Miss Irene Rooke
Leonard Timbrell .... Mr. Milton Rosmer
Mrs. Timbrell ..... Miss Ada King
Edward Timbrell ..... Mr. Charles Bibby
Maid ..... Miss Doris Bateman
Mr. Pendleton ..... Mr. Cecil Brooking
Mrs. Pendleton .... Miss Louise Holbrook
Mrs. Greaves ..... Miss Hilda Davies
John Broome ..... Mr. Edward Landor
Mrs. Broome ..... Miss Muriel Pratt
—Gaiety, Manchester.

9.**The Little Stone House*, play, in one act, by George Calderon. (Originally produced by the Stage Society at the Aldwych, January 29.)—Gaiety, Manchester.

9. *Providing for Marjorie*, comedy, in three acts, by J. J. Bell.
Jenny ..... Miss Muriel Gibb
Susan ..... Miss Nell Greig
David Halogen ..... Mr. Ben Field
Marjorie Silver ..... Miss P. Relph
Dr. Douglas Frampton.Mr. Edmond Breon
Colonel Frampton ..... Miss Mary Raby
John J. McFee ..... Mr. Fred Morland
Mr. Blowman ..... Mr. Harry Ashford
Miss Prater ..... Miss Hilda Sims
Mrs. Gentles ..... Miss Harriet Trench
Dolly Harker ..... Miss Eugenie Gray
Willie Sargent ..... Mr. Eliot Makeham
Captain Merriman .. Mr. Percy Marmont
—Royalty, Glasgow.

9. *The Gay Widow*, new "Fun on the Bristol," in two acts, by M. A. Scott.
Count Sarallio ..... Mr. Leonard Russell
Capt. Dreadnought .. Mr. William Rokeby
Billy Dreadnought...Mr. Stanley Brereton
Dick Fennel ..... Mr. Max Herbert
Jerry Thompson .... Mr. Edward Kipling
Gladys O'Bizzy ..... Miss Julia Heath
Doris McAllister .. Miss Gwennie Vaughan
Topsy Thompson .... Miss Nellie Sheffield
Mrs. Bridget O'Bizzy .. Mr. Pascoe Rutter
—Palace Pier, Brighton

10. *Pietro of Siena*, Stephen Phillips's play, given at a private performance by the Drama Society at the Studio, 92, Victoria Street, S.W., with the following cast:
Pietro Tornielli ....Mr. Rathmell Wilson
Luigi Gonzaga ..... Mr. Charles King
Antonio .....Mr. W. Midgley Russell
Montano .....Mr. W. Townley Searle
Anselmo .....Mr. William Fazan
Girolamo .....Mr. Alexander Irth
Jailor .....Mr. Oliver Johnston
Pulci .....Mr. E. Stuart Vinden
Carlo .....Mr. W. Midgley Russell
A Soldier .....Mr. Eric Adeney
Gemma Gonzaga ..Miss Winefride Borrow
Fulvia Tornielli .. Miss Muriel Hutchinson
Caterina .....Miss Gladys Jones

13.†*The Payment*, play, in one act, by Laura Leycester.
Lady Helen Templeton .. Miss B. Chester
Mrs. Armitage .... Miss Katherine Stuart
Maid ..... Miss Maude Jarvis
—Rehearsal.

13. *The Flail of Fate*, drama, in two acts, by Geoffrey Hardinge.
Geoffrey Leach, M.P...Mr. Geoff. Hardinge
Frank Scammers .. Mr. Frederick Garratt
Sir Hilary Brend .... Mr. Harry C. Power
Pringle, the butler....Mr. Garrett Hollick
Lambson ..... Mr. Carl Vallender
Crummins ..... Mr. Alan Longford
Mrs. Rayburne ..... Miss Lilian Bates
Helen Raybourne ..... Miss Kate Saville
Lady Georgina Leach .... Miss F. White
—New, Hawick.

14.***Lady Windermere's Fan*, play, in four acts, by Oscar Wilde. (Originally produced, February 22, 1892, St. James's.) Last performance (the 54th), December 1.—St. James's.

14.¶*Jack Frost; or, The Re-formation of the Pole*, musical fantasy, by Silas Darke and F. Neville Piggott, music composed by E. P. Ornstein—Bijou, Bayswater.

16. *Lady Venborough's Vow*, light comedy, in three acts, by E. M. Thorpe. (Produced by the Oncomers Society.)
Harry Le Strange..Mr. W. H. Hargreaves
Mr. Wingbourne ..... Mr. Ivan Firth
Mr. Buskin ..... Mr. Claude Vernon
Mr. Fordham ..... Mr. Richard Coke
Mr. Clayton ..... Mr. Charles Roberts
Prof. Mouldymen .. Mr. Lawrence Groves
Arthur Heathcote.Mr. G. Leigh-Pemberton
Burton ..... Mr. Dudley Bishop
Gardener ..... Mr. H. E. Coleridge
Lady Venborough ..... Miss Mara Maltby
Maud Bracebridge..Miss Christine Raynor
Mrs. Chatterton ..... Miss Mildred Orme
Miss Sweetman ..... Miss Lilian Revelle
Cook ..... Miss Mildred Orme
—Little.

16. *The Mother*, dramatic sketch, by Olive Lethbridge. (Produced by the Oncomers Society.)
Jim Alban ..... Mr. H. P. Owen
Mary Alban ..... Miss Mabel Mannering
—Little.

16. *The Queen's Champion*, play, in four acts, by Graham Hill and Hubert Ericsen. (London production, October 23, Broadway.)
Prince Bernard ..... Mr. Eric Mayne
Prince John ..... Mr. Lionel Gadsden
General Blendt ..... Mr. L. B. Butler
Colonel Kalisch ..... Mr. A. Wingrave
Baron Zailly ..... Mr. S. Young
Count Merat .. Mr. A. Harding Steerman
Baron Frondovitch ..... Mr. Clive Currie
Capt. Marakoff ..... Mr. H. B. Waring
Lieut. Klings ..... Mr. N. C. Slaughter
Lieut. Limner ..... Mr. A. Wills
Sergt. Larnor ..... Mr. H. Eversleigh
Lieut. Steinhill ..... Mr. H. Brooke
Sergt. Hertzman ..... Mr. H. Stern
Kaltz ..... Mr. Gordon Doone
Bildoff ..... Mr. W. H. Langford
Countess Adela .. Miss Leah Marlborough
Avora ..... Miss Jenny Lynn
Ursula ..... Miss Maud Court
Queen of Darmadt ..... Miss Ellen Snow
—Opera House, Tunbridge Wells.

16.**Giselle*, pantomime ballet, in two acts, by MM. de Saint-Georges, Théophile Gautier, and Corali, music by Adolphe Adam. (Originally produced, Paris, 1841; London (at Her Majesty's), March, 1842.)—Covent Garden.

16. *Head of the House*, operetta, written and composed by Ernest Bucalossi.—Scala.

17. *Le Pavillon d'Armide*, Russian ballet—Covent Garden.

17. *Le Carnaval*, pantomime ballet, in one act, by M. Fokine, music by Robert Schumann —Covent Garden.

19. *Cheherazade*, Russian ballet—Covent Garden.

20.¶*Betsy*, comic operetta, in three acts, book by H. Kellett Chambers, lyrics by Will B. Johnstone, music by Alexander Johnstone —Ladbroke Hall.

20.¶*The Case of Becky*, play, in three acts, by Edward Locke.
Charles Emerson .. Mr. Ernest E. Norris
Harry Peters, M.D. .. Mr. Ivan Pat Gore
John Arnold ..... Mr. E. J. Henley
Professor Balzamo ..... Mr. Hugh Wildy
Thomas ..... Mr. H. Burren
Miss Jennie Petingill....Miss May Norris
Miss Dorothy Stone .. Miss Wray Holmes
—Dalston.

21.**What Every Woman Knows*, comedy, in four acts, by J. M. Barrie. (Originally produced, September 3, 1908, Duke of York's.) Last performance (the 65th), December 16.—Duke of York's.

23.‡*The Queen's Champion.* (See under date October 16.)—Broadway, Deptford.

23. *The Girl Who Knew a Bit*, drama, in four acts and sixteen scenes, by Charles Darrell.
Raymond Beaumorris .. Mr. Chas. Dickens
Hon. Marcus Blaythwaite..Mr. H. Weston
Tom Gassick ..... Mr. H. P. Owen
Lord Jerry Midlothian .. Mr. H. L. Tracy
Bobbie Speckler .. Mr. Charles H. Hughes
Horatio Bliffkins .... Mr. Walter Denham
Det.-Insp. Parkins .... Mr. George Rentoh
P.C. Bobbins ..... Mr. William Parker
Steve Cotter ..... Mr. Charles Norman
Ben Marney ..... Mr. Leslie Hamilton
Sambo ..... Mr. William Jackson
Lucy Manners ..... Miss Mabel Coleman
Hon. Elspeth Blaythwaite..Miss V. Wynne
Lizzie North ..... Miss Babs Stuart
Lady Diana St. George .. Miss F. Lovell
Sarah Alice Fit ..... Miss Grace Emery
The Woman of the Dungeon
Miss Esther Carthew
Mrs. Maud Patcham..Miss A. Drummond
—Elephant and Castle

23. *'Awkins's Ordeal*, coster episode, by Hubert Bartlett—Coronet.

23.‡*The Frontier Queen*, drama, in nine scenes, by Bertram Damer. (S.P., July 8, Alexandra, Hull.)
Colonel Lucas ..... Mr. Chris Dare
Dick Lucas ..... Mr. Chas. H. Lester
Jose Manildra ..... Mr. Hugh Travers
Phineas E. Mole .. Mr. Chas. H. Coleman
Ben Ryder ..... Mr. Oswald Douglas
Chief Ga Na Gule .... Mr. Fred Stephens
Chief Black Eagle .. Mr. Pat Van Issher
Mexican Joe ..... Mr. Charles Stanley
Broncho Bill ..... Mr. E. Harold
Lasso Jim ..... Mr. Henry Mowbray
Smiley ..... Mr. Seymour Perry
Dougal McKenzie.Mr. Haughton Macauley
Aggie ..... Miss Dot Morella
Mamie ..... Miss Dorothy Riddell
Cherry ..... Miss Beatrice Anderson
—Royal, Woolwich.

23.‡*The Sins of the Rich*, four-act drama, by Ada G. Abbott. (Originally produced Royal, Wolverhampton.)
Duke of Clangowan .... Mr. Edwin Keene
Earl of Borringdon .. Mr. John Johnston
Mr. Ashmore ..... Mr. Philip Layton
Gaspard ..... Mr. Weedon Ross
Monsieur Antoine .. Mr. W. H. D. Brown
Bill of London .... Mr. Ernest R. Abbott
Duchess of Clangowan..Miss Hilda Hatton
Lady Marlah Stuart .. Miss Black-Roberts
Mrs. Cooper ..... Miss Annie Morgan
Nanine ..... Miss Marjorie Tennant
Mary ..... Miss Nellie Ivinson
Ronnie ..... Miss Elsie Cropper
Liz ..... Miss Ada Abbott
—Royal, Stratford.

23. *Realities*, one-act play, by Gertrude Robins.
Mrs. Smythe .... Miss Hilda Bruce Potter
Mrs. Thompson ..... Miss Ada King
Mr. Thompson ..... Mr. Herbert Lomas
Mr. Albert Smythe .... Mr. Charles Bibby
—Gaiety, Manchester.

23. *The Geisha Girl*, musical comedy, in one act, by Herbert Cottesmore, with music by Franz V. Lasque, and lyrics by P. J. O'Reilly.
Lieut. Reggie Lennox .... Mr. Cyril Dane
Timothy Pumpkins ..... Mr. Jas. Salter
Li-Hung ..... Mr. Herbert Cottesmore
Peach Blossom ..... Miss Gracie Horsfall
Yo-San ..... Miss Wilmot Karkeek
Tea Girls, etc.—Rosie Dane, Valetta Rushton, Maud Banford, Cecil Desmond, J. G. Birtles, John Scott.
—Empire, Wakefield.

23. *'Twixt the Nightfall and the Light*, play, in one act, by Graham Hill (originally produced, March 6, London Hippodrome) —Coronet.

24. The Little French Theatre began a season at the Boudoir, Pembroke Gardens, with *Les Deux Pierrots*, *La Paix Chez Soi*, and *La Fugue de Madame Caramon*. On October 29 the programme included *Bohèmos*, *La Revenante*, and *Le Petit Hotel*.

26. *Same Lodge*, play, in one act, by John Holles and Guy Newall.
J. K. Ainslie ..... Mr. Guy Newall
Colonel Thorndyke .. Mr. Edgar B. Payne
Simplicity Grey .... Miss Mona Harrison
—Prince of Wales's.

26. *Aurora's Captive*, play, in one act, by Tom Gallon. (S.P. December 13, 1904, Ladbroke Hall, W.)
William ..... Mr. Franklin Dyall
Miss Dorcas Burningham .. Miss B. Elder
Aurora Petunia ..... Miss N. de Silva
—New, Cardiff.

26. *The Uninvited Guest*, comedy, in three acts, adapted from the French of Tristan Bernard, by John N. Raphael. Last performance (the 43rd), December 2.
Jacques Calvel .... Mr. Charles Hawtrey
Barthazar ..... Mr. Arthur Playfair
George Herbert .... Mr. A. Vane-Tempest
M. Gonthier ..... Mr. Fred Lewis
Pedro Gonzalez ..... Mr. Reginald Owen
Alexis Blivet .... Mr. Charles B. Vaughan
M. Beauchamps ..... Mr. William Fazan
Rémy ..... Mr. O. B. Clarence
Charles Mentel ..... Mr. Edgar B. Payne
Felix ..... Mr. Henri Laurent
First Guest ..... Mr. Franc Stoney
Second Guest ..... Mr. Edward Y. Rae
Florist ..... Mr. Hubert Alexander
Customer ..... Mr. J. H. Brewer
Berthe Gonthier ..... Miss Enid Leslie
Louise Carnot ..... Miss Hilda Moore
Jeanne ..... Miss Violet Graham
Gilberte ..... Miss Phyllis Barker
Mme. Girot ..... Miss Kate Douglas
Mlle. Girot ..... Miss Sheila Heseltine
Léontine ..... Miss Mona Harrison
Mme. Edmond ..... Miss Isabel Grey
Mme. Tombelle ..... Miss Lydia Rachel
—Prince of Wales's.

26. *According to His Lights*, play, in one act, by Ada and Dudley James.
Hector Rawlings ..... Mr. Leslie Paget
Policeman .....Mr. Henry Deas
Amelia Rawlings .....Miss Vera Pole
Mrs. Higgins .....Miss Annie Hughes
—Lyceum Club.

26. *Securing a Fortune*, comedietta, by Bertha N. Graham.
Dr. Fletcher Brooke..Mr. Barnett Parker
Mrs. Fletcher Brooke Miss Gladys Gardner
Hans Gratz .....Mr. James Bottomley
—Lyceum Club.

27.†*Alice in Ganderland*, one-act political skit, by Laurence Housman.
Alice ..... Miss Eva Moore
The Mad Hatter .... Mr. Ernest Thesiger
The March Hare .... Mr. T. N. Weguelin
The Dormouse ..... Mr. Lytton Grey
Bill, the Lizard ..... Mr. W. G. Fay
—Lyceum.

27.†*The Pageant of the Leagues.*—The Pioneers: Mrs. Russ Whytal, Misses Adeline Bourne, Gillian Scaife, May Martyn. The National Union of Women's Suffrage Societies: Misses Nancy Price, Elaine Inescort, Gladys Cooper. The Women's Social and Political Union: Misses Charlotte Marsh, Florence Lloyd, Victoria Addison. The Women's Freedom League: Misses Helen Haye, Nella Powys, Alice Crawford. The Artists' Suffrage League: Misses Lilian Braithwaite, Naomi Veasey, Barbara Hymans. The Women Writers' Suffrage League: Miss Margaret Morris. The University Leagues for Women's Suffrage: Misses Edith Clegg, Daisy Thimm, Dora Barton. The Conservative and Unionist Women's Franchise Association: Mrs. Saba Raleigh. The New Constitutional Society: Miss Janette Steer. The Church League for Women's Suffrage: Miss Gwen Lally. The Free Church League for Women's Suffrage: Miss Christine Silver. The Catholic Women's League for Women's Suffrage: Miss Mary Dibley. The Irish Women's Suffrage Leagues: Miss Auriol Lee. The Cymric Suffrage Union: Miss May Whitty. The Tax Resistance League (John Hampden): Miss Edith Craig. The Actresses' Franchise League: Tragedy, Miss Edyth Olive; Comedy, Miss Iris Hoey; Music, Miss Maud Cressall; Dancing, Miss Nancy Denvers. —Lyceum.

27. *Repentance*, domestic play, in three acts, by Herbert Barrs.
Sir Guy Montague..Mr. Arthur Wimpenny
Stuart Manville ..... Mr. Rolf Leslie
Dr. Eric Stanton .... Mr. Ernie Shannon
Gerald Eden ..... Mr. Herbert Barrs
Solomon Levinstein ..... Mr. W. Fish
Jimmy Jump ..... Mr. Chas. Fooley
Mr. Mustipher ..... Mr. W. Ash
Rev. George Franklin .... Mr. F. Wilkins
Bertie Brassey ..... Mr. C. Chapman
P.C. Softy ..... Mr. R. Elliott
Pinson ..... Mr. H. W. Dale
Bill ..... Mr. A. Jones
Hazel ..... Miss Dorothy Oswald
Mrs. Maggs ..... Miss Fanny Wills
Susy ..... Miss Mabel Edwards
Tottie Truelove ..... Miss Flossie Hall
Daisy Nowall ..... Miss Winnie Wish
Stella ..... Miss Olga Audré
—Grand, Leek.

29. *Mauerblumchen* (*Wallflower*), comedy, in four acts, by Oscar Blumenthal and Gustav Kadelburg. (Produced by the Deutscher Bühnen Verein).
Justus Wörmann ..... Max Sylge
Paul Wörmann ..... Alfred Goltermann
Eduard Marberg ..... Richard Mueller
Henriette ..... Olga Romberg
Edith ..... Hedda Kostner
Spangenbach ..... Ernst Kuehl
Franziska ..... Hedwig Rohmann
Martin Volz ..... Otto Wald
Brigitte ..... Olga Sylge
Hinze ..... Hans Berthold
—Court.

30. *Rogues of the Ring*, sporting melodrama, in four acts, by Fred Moule. (An extended version of *Gretna Green*, originally played as a music-hall sketch.)
Sir George Buckley..Mr. Frank Beresford
Jeffrey Dale ..... Mr. J. E. Lesterre
Christopher Dale ..... Mr. H. Maxwell
Amos Weazel ..... Mr. Jack Wayo
Josiah Conway ..... Mr. H. Lewis
Rudge Conway ..... Mr. Clifford Marle
Dave Rothwell ..... Mr. Jack Collinson
Thomas Newsells ..... Mr. H. Maxwell
Samuel Oldwhistle .... Mr. Conrad Clerk
Ned Grimley ..... Mr. Con Allister
Hunchy Jackson ..... Mr. Archie Grant
Hezekiah Ives ..... Mr. Joe Drury
William Murgatroyd..Mr. Phillip Douglas
Dorothy Dale ..... Miss Ida Chapman
Lydia Rosslyn ..... Miss Effie Bartlett
Elizabeth Conway .. Miss Lizzie Chambers
—Foresters'.

30. *Forty Winks*, comedy playlet.
Capt. Harry Fenton..Mr. James A. Story
Mollie Lambourne .... Miss Roselle Dodd
Bella ..... Miss Florence Reeves
—Royal Hippodrome, Eastbourne.

31. *Violets*, one-act play, by Douglas Bain.
Nat Garland ..... Mr. Harry Gilbey
Chris Garland .... Miss Kathleen Russell
Marple ..... Mr. Louis Palgrave
Dr. Rorke ..... Mr. Edmund Lee
—Royal County, Kingston.

31. *The Great Young Man*, revised version of the comedy, in three acts, by Prince V. Bariatinsky, entitled *The Career of Nablotsky*.
Prince Belsky ..... Mr. Charles Sugden
Variagin ..... Mr. Kinsey Peile
Nablotsky ..... Mr. Charles Bryant
Sambarof ..... Mr. Ivan Berlyn
Count Talysin .... Mr. Lewis Willoughby
Yahontof ..... Mr. Richard Neville
Servant ..... Mr. Henry Armstrong
Baroness Bilderingshof..Miss A. de Burgh
Princess Helen Nablotsky
Mme. Lydia Yavorska
—Kingsway.

NOVEMBER.

1.¶*The Wounded Bird*, play, adapted by F. de Wendt Fenton from M. Capus's *L'Oiseau Blessé*. —Wyndham's.

3. *The Duke's Wager*, play, in one act, by Baroness Orczy.
The Duke of Flint ..Mr. Edward Lytton
Lord Beaumaris ....Mr. Bellenden Clarke
Lord Davenant .....Mr. Francis Drake
Sir Thomas Whiffen Mr. Henry Gray Dolby
Mr. Culpepper .....Mr. Harry Collier
Lady Lilian Glyn ..Miss Gwendolen Hay
—Dalston.

3. *The Woman Who Loved*, one-act play. —Kennington.

3. *Sisters*, one-act play. —Kennington.

4. *Dad*, comedy, in three acts. English version by Captain John Kendall, of Armand de Caillavet and Robert de Flers' *Papa*.
Sir Joseph Lorrimer, Bart.
Mr. Cyril Maude
Sam Carbury .....Mr. Sam Sothern
Richard Beaufort ..Mr. Kenneth Douglas
Parson Grylls .....Mr. J. D. Beveridge
Farmer Tregellis .....Mr. John Harwood
Mr. Vivian .....Mr. Daniel McCarthy
Zachy .....Mr. F. Bradley
James .....Mr. Peter Blunt
The Constable .....Mr. Eric Langham
Georgina Cardew Miss Alexandra Carlisle
Mrs. Mellish .....Miss Vera Coburn
Jennifer Tregellis Miss Marie Hemingway
—Playhouse.

4. *The Colonel and the Lady*, farce, in one act, by E. Holman Clark and Dawson Milward.
Sir Cuthbert Wegg..Mr. Daniel McCarthy
Col. Francis Bretherton
Mr. Spencer Trevor
Arthur Craven ..Mr. Langhorne Burton
Lady Wegg .....Miss Marjorie Chard
Mrs. Arthur Craven ....Miss Vera Coburn
—Playhouse.

4.‡*The Glad Eye*, farcical comedy in three acts, adapted by José G. Levy, from the French *Le Zèbre* of M.M. Armont and Nancey. (Originally produced September 4, West Pier, Brighton.) Transferred to the Apollo, December 26.
Gaston Bocard ..Mr. Lawrence Grossmith
Maurice Polignac ....Mr. H. Marsh Allen
Gallipaux .....Mr. E. Dagnall
Chausette .....Mr. Arthur Hatherton
Ferdinand Floquet ....Mr. George Bealby
Tracassin .....Mr. Philip Kay
Comte de la Beuve
Mr. J. Parish Robertson
Francois .....Mr. Stephen Wentworth
Police Sergeant .....Mr. Edward Irwin
Lucienne Bocard .....Miss Auriol Lee
Suzanne Polignac ..Miss Daisy Markham
Kiki .....Miss Ethel Dane
Juliette .....Miss Enid Sass
—Globe.

5. *The Hartley Family*, play, in three acts, by Vincent O'Sullivan. (Produced by The Play Actors).
Hartley .....Mr. Herbert Bunston
Garth .....Mr. Charles King
Hopper .....Mr. Spencer Geach
Maule .....Mr. Benedict Butler
Dabbs .....Mr. Allan Jeayes
The Doctor .....Mr. Fred Grove
Mr. Formby Smithson ..Mr. Alfred Harris
Mrs. Hartley .....Miss Dorothy Green
Mrs. Smithson .....Miss Rose Dupré
Jessie .....Miss Gladys Mason
A Nurse .....Miss Georgette de Serville
Lady V. Targett-Beam
Miss Beatrice Chester
Clergyman's Wife .....Miss Rose Cazalet

The Hartley Family (*continued*).
Solicitor's Wife .....Miss Armine Grace
Retired Naval Officer's Wife
Miss Katherine Stuart
Bank Manager's Wife ..Miss Vita Spencer
—Court.

6.‡*Midnight London*, drama, in four acts, by H. F. Housden (originally produced March 27, Star, Swansea).
Sir John Milton .....Mr. C. Coventry
Mortimer Clyde .....Mr. Geo. Gordon
Gilbert Fane .....Mr. Holland Ray
Frank Fairley .....Mr. Roy Rhind
Benjamin Bloomer .....Mr. Louis Nanton
Mr. Latimer .....Mr. W. G. Brookes
Horatio Bloggs ....Master Alfy Lawrence
Billy Winkle .....Mr. Will Kirk
Gladys Milton .....Miss M. Spencer
Betsy Barker .....Miss Lizzie Palmer
Lucy Ashcroft .....Miss Grace Warner
—Royal, Edmonton.

8. *The Three Musketeers*, a new version of Alexandre Dumas' novel, by Arthur Shirley and Ben Landeck. Last performance (the 45th) December 16. Transferred to the New Prince's, December 26.
D'Artagnan .....Mr. Austen Milroy
Athos .....Mr. Lauderdale Maitland
Porthos .....Mr. J. T. Macmillan
Aramis .....Mr. H. Wilmot Jackson
De Treville .....Mr. S. Major Jones
Louis XIII. .....Mr. Fred Morgan
Cardinal Richelieu .....Mr. Bassett Roe
Duke of Buckingham..Mr. Gerald Ames
Fenton .....Mr. Clive Currie
Planchet .....Mr. Herbert Williams
Grimaud .....Mr. Douglas Vine
Bazin .....Mr. Charles Henry
Count de Rochefort ....Mr. J. C. Aubrey
Malines .....Mr. Frank Tennant
Jussac .....Mr. Cecil Tresilian
Bonacieux .....Mr. Percy Baverstock
Captain of the Port..Mr. Raymond Wood
Queen of France .....Miss Mary Dibley
Constance .....Miss Gillian Scaife
Kitty .....Miss Nannie Meade
Milady .....Miss Ethel Warwick
—Lyceum.

8.†*The War God*, play, in four acts, by Israel Zangwill.
King of Gothia .....Mr. Charles Maude
Duke of Pomberg .....Mr. J. H. Barnes
Count Torgrim ....Mr. Arthur Bourchier
Count Frithlof .....Sir Herbert Tree
Baron Konrad .....Mr. Ross Shore
Osric .....Mr. Basil Gill
Karl Blum .....Mr. Gerald Lawrence
Brog .....Mr. A. E. George
Servant .....Mr. Harold Meltzer
Princess Elsa of Hunland
Miss Laura Cowie
The Lady Norna ..Miss Lillah McCarthy
Martha .....Miss Clare Greet
Revolutionists—Messrs. W. B. Abingdon, Clifford Heatherley, Cyril Sworder.
Lords and Ladies of the Court, Lackeys, etc. —His Majesty's.

9.†*The Failure*, comedy, in three acts, by Lancelot Hutchinson.
Sam Sowerby, M.P...Mr. Frederick Culley
Capt. Peter Hume..Mr. Lancelot Hutchinson
Capt. Antony Hume..Mr. Harold Holland
Primrose Hume .....Miss Eva Killick
Midshipman B. Hume..Mr. Bobbie Andrews
Thomas Courtney....Mr. T. N. Weguelin
Clara Courtney.....Miss Madge Walsh
—Court.

9.**Hamlet*, Mr. Laurence Irving's revival of Shakespeare's play.
Claudius .....Mr. Henry Crocker
Hamlet .....Mr. Laurence Irving
Polonius .....Mr. H. Elmore-Frith
Horatio .....Mr. Rupert Harvey

Hamlet (*continued*).

Laertes ..... Mr. W. Bridges Adams
Rosencrantz .....Mr. Roy G. Beard
Guildenstern .....Mr. Leo Wendover
Osric .....Mr. Wentworth Fane
Another Courtier..Mr. R. H. W. Maddock
A Priest .....Mr. Lionel Braham
Marcellus ..... Mr. B. Barnett
Bernardo ..... Mr. G. Simmons
Francisco ..... Mr. T. Dodd
First Player ..... Mr. George Owen
Second Player ..... Mr. Clive Terrance
Player-Queen .....Miss Hilda Esty-Marsh
Ghost .....Mr. Jas. H. Stanners
Gertrude ..... Miss Esmé Beringer
Ophelia ..... Miss Mabel Hackney
Ladies of the Court, Misses Emden, Lawton, Turner, Vickers; Pages, Misses Hay, Inman, Nelson, Pullinger; Guards, Messrs. Armitage, Arnold, King, Wilcox.
—Lyceum, Edinburgh.

10. *Fancy Free*, one-act play, by Stanley Houghton.
Fancy .....Miss Carrie Haase
Alfred ..... Miss Esmé Percy
Ethelbert .....Mr. B. Iden Payne
Delia ..... Miss Mona Limerick
—Gaiety, Manchester.

11.* *The Admirable Crichton.* The Liverpool Repertory Theatre opened with a revival of J. M. Barrie's piece.
The Earl of Loam ....Mr. Arthur Chesney
Lord Brocklehurst..Mr. Dion Titheradge
Hon. Ernest Woolley..Mr. Ronald Squire
Rev. John Trehern....Mr. J. H. Roberts
Mr. Crichton.....Mr. James Hearn
Naval Officer ..... Mr. H. Stuart
Lady Mary Lasenby
Miss Estelle Winwood
Lady Catherine Lasenby
Miss Hazel Thompson
Lady Agatha Lasenby
Miss Marjorie Patterson
Fisher .....Miss Louise Holbrook
Tweeny ..... Miss Dorothy Day
Countess Brocklehurst..Miss Aïda Jenoure
—Repertory, Liverpool.

11. *An Ideal Thief*, romantic play, in four acts, by Maree Parry.
Lady Carton .. Miss Florence Nicholson
Lord Carton ..... Mr. S. J. Wainwright
Lady Nora ..... Miss Margaret Bass
Lady Violet ..... Miss Ellaline Parry
Lady Sandford ..... Miss Craven
Mrs. Allen Percy ..... Miss Summers
Mrs. Charles Lewis ..... Mrs. Price
Mrs. Armstrong ..... Mrs. White
Rev. Armstrong ..... Mr. C. L. Rutty
Rev. Archibald Armstrong..Mr. S. Neale
Colonel Patrick O'Flynn
Mr. T. V. Dunham
Dr. Ralph Talbot and Samuel Isaacson ..... Mr. Gilbert Webb
James ..... Mr. W. Holt
Harris .....Mr. F. Burrows
Reece ..... Mr. F. White
Jackson ..... Mr. R. Nash
Austin Delegrade ..... Mr. P. W. Parry
Sammy ..... Mr. W. J. Butler
Bunny ..... Mr. R. Rose
Charles Fenton ..... Mr. H. G. McCoy
Marie Fenton ..... Mrs. P. W. Parry
—Town Hall, High Wycombe.

11.* *A Butterfly on the Wheel*, Edward G. Hemmerde and Francis Neilson's drama, in four acts (originally produced April 18, Globe).
Rt. Hon. George Admaston
Mr. Eille Norwood
Roderick Collingwood
Mr. Leon Quartermaine
Lord Ellerdine.....Mr. Evelyn Beerbohm

A Butterfly on the Wheel (*continued*).

Sir John Burroughes...Mr. J. Wheatman
Sir Robert Fyffe....Mr. Stanley Turnbull
Gervaise McArthur..Mr. W. Cronin-Wilson
Stuart Menzies.....Mr. Edmund Waller
Frank Cartaret ....Mr. Lewis Broughton
Jacques .....Mr. A. Caton Woodville
Foreman .....Mr. George Robinson
Lady Atwil .....Miss Grace Croft
Pauline .....Miss Marianne Caldwell
Maid ..... Miss Ellaine Cecil
Peggy ..... Miss Madge Titheradge
—Queen's.

13. *Quo Vadis?* historical opera, in five acts (in French), founded on the novel by Henryk Sienkiewicz, libretto by Henri Cain, music by Jean Nouguès.
Lygia .....Mlle. Eva Olchanski
Eunice ..... Mlle. Aline Vallandri
Poppœa .....Mme. Isabeau Catalan
Petronius ..... M. Maurice Renaud
Nero ..... M. Jean Berkin
Vinicius ..... M. Jean Auber
Chilo ..... M. Figarella
Peter ..... Mr. Francis Combe
Sporus ..... Mr. Arthur Philips
Demas .....M. Enzo Bozzano
The Young Nerva.....M. Fernand Leroux
Iras ..... Mlle. André Kerlane
Myriam .....Mme. Nina Ratti
Ursus ..... Mr. A. Greenfield
Croton ..... Mr. Rourke
The Mother ..... Mlle. N. Campbell
Nazaire .....Mlle. Bice Delva
Lilith ..... Mlle. Sonelli
Psyllia .....Mlle. T. Rasband
A Young Christian .....M. Henri Leroux
Lydon .....M. Virly
A Child ..... Miss Pearl Harris
Two Women ..... { Miss E. Paine / Mlle. Lebrun
Tigellinus ..... M. Dubois
Vitellius ..... M. Disard
Vatinius ..... Mr. Hudson
A Centurion } .....M. Pierre Verheyder
A Sailor }
Pythagorus ..... Mlle. Harris
Théoclés ..... M. Guillaume Gehe
An Old Man ..... Mr. J. Lang
A Slave ..... Mlle. Moreau
The entire production staged by M. Jacques Coini. Conducted by the composer, Jean Nouguès. Ballet mistress, Mme. Pauline Verhoeven.
—London Opera House.

13. *The Money Spider*, play, in one act, by E. Phillips Oppenheim. (Originally produced as a music hall sketch, June 20, 1908, London Coliseum)—Scala.

13. *Our Little Fancies*, play, in three acts, by Margaret Macnamara.
Daniel Fayres .....Mr. Charles Bibby
Ellen Burtenshaw .....Miss Ada King
Alfred Fayres .....Mr. Milton Rosmer
Miss Dempsey....Miss Hilda Bruce Potter
Gladys Miles .....Miss Edyth Goodall
A Nurse .....Miss Doris Bateman
Thomson ..... Mr. Herbert Lomas
Mrs. Tate ..... Miss Hilda Davies
Mrs. Akehurst .....Miss Annie Moller
Mrs. Jupp .....Miss Margaret Anderson
Annie ..... Miss Gwladys Rees
—Gaiety, Manchester.

13. *The Blood Flower*, one-act play, by (Miss) E. Hamilton Moore.
Maddalena Colonna.....Miss Irene Rooke
Blondinetta .... Miss Hilda Bruce Potter
Cesare Colonna.....Mr. Frank Darch
Camillo Santoni .....Mr. J. V. Bryant
The Curé ..... Mr. Cecil Brooking
Sergeant of Gendarmes..Mr. Howard Rose
Francesca ..... Miss Doris Bateman
—Gaiety, Manchester.

13. *The Probationer*, comedy, in three acts, by Anthony Rowley.
Mrs. William Logan..Miss Harriet Trench
Rev. William Logan...Mr. Fredk. Morland
Bella Black .....Miss Nell Greig
Walter Shaw .....Mr. Victor MacClure
Neil Dinning .....Mr. Edmond Breon
Gavin Murray .....Mr. Ben Field
John Logan .....Mr. Percy Marmont
Katherine Cameron..Miss Thyrza Norman
Rev. Dr. Cameron ..Mr. Frederick Lloyd
Ailine Dinning .....Miss Hilda Sims
—Royalty, Glasgow.

14.†*To-morrow's Dawn*, one-act play, by Baroness Beckoff.—Haymarket.

14.†*Reggie's Double*, Protean sketch, by Lally Tollendal—Haymarket.

14. *Man*, "an incident from life," by W. Coats Bush.
Emma Lichfield .....Miss Edith Pither
Liz Gosling .....Miss Katherine Fielder
Miss Hall .....Miss Dorothy Tanqueray
Tom Lichfield ..... Mr. W. Coats Bush
—Rehearsal.

14. *The Weakest Link*, one-act play, by W. Coats Bush.
Mary Morley .....Miss Eileen Savage
Betty .....Miss Dorothy Tanqueray
John Morley .....Mr. W. Coats Bush
—Rehearsal.

14.†*The Fairy Cap*, mime play, in one scene, by E. Geoffrey Toye (presented by students of the Royal Academy of Music).
Shepherd .....Miss Irene Flanders
Fairy .....Miss Christa Wood
The Wind .....Miss Ivy Wigmore
The Sun .....Miss Phyllis M. Foster
—His Majesty's.

15.‖*The Wayfarers*, Thomas Hardy's play (originally produced June 3, 1893, Terry's)—Dorchester Village Hall.

15. *Pitch and Toss*, one-act play, by Bertha N. Graham—Court.

15.**William Tell*—London Opera House.

15.‖*The Distracted Preacher*, version of Thomas Hardy's story—Dorchester Village Hall.

16. *Expert Opinion*, one-act play, by Ewart Mackinnon. (London production, November 21, St. James's).
Horace Beverley Carton
Mr. Gerald Mirrilees
Ellen Clancy .....Miss Iris Hawkins
—Town Hall, Maidenhead.

16.**The Water Carrier*, opera, by Cherubini (produced in Paris, January 16, 1800) (played by students of the Royal Academy of Music)—His Majesty's.

17. *The King's Dancer*, by M. Maxwell and Arthur Ferris Mortimer.
Rollo, King of Salevia.Mr. Barnett Parker
Count Gaston .....Mr. Martin Alwyne
President of the Council..Mr. H. G. Beville
Baron Roche .....Mr. Horn Conyers
Hugh Tonbridge ..Mr. Arthur Mortimer
Alphonse .....Mr. M. McIvor
Gentleman in Waiting ..Mr. J. B. Archer
Queen Adelaide ....Mrs. Arthur Mortimer
Princess Elfrida ....Miss Helen Beresford
Mother Superior .....Mrs. Boielle
Clasine .....Miss Florence Adale
Nita Celeste
Miss Flora Campbell-Patterson
—Opera House, Jersey.

17.**Norma*—London Opera House.

17. *The Marriage of Julia Elizabeth*, comedietta of Dublin life, by James Stephens (Produced by the Theatre of Ireland).
Mr. Reilly .....Mr. Fred Jeffs
Mrs. Reilly .....Miss Kitty McCormack
Young Mr. O'Grady ....Mr. Cyril Keogh
Hardwicke Street Hall, Dublin.

17.**The Turn of the Road*, Rutherford Mayne's two-act folk play (originally produced by the Ulster Library Theatre in Belfast, December 10, 1906). Revived by the Theatre of Ireland—Hardwicke Street Hall, Dublin.

18.**A Blot on the Scutcheon*, Browning's tragedy—St. George's Town Hall, E.

18. *Cophetua*, one-act play in verse, by John Drinkwater. (Produced by the Birmingham Pilgrim Players)—Assembly Rooms, Edgbaston.

20. *Le Portefeuille*, satirical comedy, by Octave Mirbeau (M. Louis Tunc and company)—Coronet.

20. *The Good Samaritan*, drama, in three acts, by C. Vernon Proctor.
Lord Wynberg .....Mr. Raymond Dudley
Arthur Settle ..... Mr. Chas. Lewes
Albert Spinx ..... Mr. Chas. Lewes
Alfred Sphinx .....Mr. Percy Hewitt
John Boddington .....Mr. H. M. Turner
Jack Boddington.....Mr. Chas S. Kemble
Peter Primrose ..... Mr. Stuart Bolton
Hon. Fitz Adolphus..Mr. Wm. Hammond
P.C. Ogg ..... Mr. Robt. Peel
Bill the Newsboy ....Mr. Will B. Herdoff
Joshua Quartermaine..Mr. C. V. Proctor
Marjorie ..... Miss Amy Rudd
Jess Muller .....Miss Jannie Bath
Nellie Boddington ....Miss Beatrice Hone
Drunken Bess .....Miss Carrie Moore
—Royal, Edmonton.

20. *Kit*, play, in a prologue and three acts, by Douglas Murray.
Dexter Revelle .....Mr. Herbert Sleath
Charles Hague .....Mr. A. G. Onslow
Joseph Trevor.....Mr. Wm. F. Grant
Ruben Fearon .....Mr. Hubert Druce
David Bernstein .....Mr. Fredk. Culley
Count Nurri ..... Mr. Herbert Dansey
Count Maronni ..... Mr. Reginald Dane
Lotti (Servant) .....Mr. B. W. Murray
Mrs. Ruben Fearon ..Miss Hetta Bartlett
Marie Fearon .....Miss Christine Rayner
Mrs. Baxter Smith.....Miss Eva Killick
Caremme ..... Miss Adeline Bourne
Rogers ..... Miss K. Begbie
Kitty Trevor ..... Miss Ellis Jeffreys
—Royal, Newcastle.

20.‡*Lady Lavender*, musical comedy, in three acts, words by Henry Edlin, music by Clarence C. Corri (originally produced June 19, Royal, Manchester).
Billy Brandon.....Mr. Frank Barclay
Tommy Turmutt.....Mr. Hylton Warde
Jim Grimes .....Mr. George Delaforce
Furnival Deedes .....Mr. Jack Crichton
Captain Bernard Fortesque
Mr. Dannel Greene
Hon. Algernon Albermarle
Mr. Stanley Liston
P.C. Packham ....Mr. Richard Somerville
Lavender Hill ..... Miss Maudie Ray
Countess Cora .....Miss Valerie Crespin
Lady Vera Vavosour.....Miss Rene Rees
Duchess of Dichwater
Miss Kathleen Cotter
Marchioness of Muddshire
Miss Edie Burton
Baroness von Bilcke .. Miss Annie Bunce
Mollie Mopps .....Miss Nancy Sheridan
Pollie Popps .....Miss Nellie Sheridan
Dollie Dopps .....Miss Doris Wheatly
Florry Flopps ..... Miss Nellie Graham
Hon. Josephine Fairfax..Miss Isa Bowman
—Artillery, Woolwich.

20. *The Dumb and the Blind*, play, in one act, by Harold Chapin.
Mrs. Henderson .....Miss Elsie Davison
Emmy ..... Miss Eugenie Gray
Mr. Henderson.....Mr. Frederick Lloyd
Bill ..... Mr. Eliot Makenham
—Royalty, Glasgow.

21.¶*A Classical Instance*, play, in three acts, by Cecil Lloyd.
Fay Talbot.....Miss Estelle Winwood
Madame de Sade ..Miss Dorothy Kingsley
Curtis .....Miss Margaret Bolton
Claire Volny.....Miss Hazel Thompson
Major Drage ..... Mr. J. H. Roberts
Vried ..... Mr. S. H. Groome
Manservant ..... Mr. William Macready
Sir James Talbot ....Mr. Arthur Chesney
Roy Volny .....Mr. Dion Titheradge
—Kelly's, Liverpool.

21. *Duke or Devil*, one-act farcical opera, by Nicholas Gatty.
The Duke of Bologna
Mr. Charles Moorhouse
Antonio .....Mr. F. Davies
Pietro .....Mr. Henry Beaumont
A Priest .....Mr. Harry Brindle
First Watchman .....Mr. Kushell
Second Watchman .....Mr. Woollard
Vincenzo .....Mr. Moore
Bianca .....Miss Raymonde Amy
—Crystal Palace.

21.†‡*Expert Opinion*, one-act play, by Ewart Mackinnon (originally produced November 16, Town Hall, Maidenhead)—St. James's.

21.†*Rainbow Lad*, children's phantasy, written and composed by Frances Browne.
Rainbow Lad .....Miss Babette Philips
Lupus .....Miss Margery Philips
1st Disease .....Miss Vera Percival
2nd Disease .....Miss Nancy Bennett
Dryad .....Miss Phyllis Warren
Miss Kathleen Holmes
Fauns ..... Miss Joan Neame
Colours— Miss Margery Neame
Red .....Miss Maude Lucombe
Orange .....Miss Tina Cortesi
Yellow .....Miss Ina Jones
Green .....Miss Kathleen Stacey
Blue .....Miss Freda Fosdick
Violet .....Miss Carol Wilding
—Devonshire Park, Eastbourne.

The Conversion, play, in one act, by Mary Stafford Smith (originally produced September 20, Royal, Manchester)—Marlborough.

23. *The Grey Room*, one-act play, by Max Pemberton and Eille Norwood—Royal, York.

23.†*Outlawed*, drama, in three acts, by Alice Chapin and Mabel Collins.
Hannah .....Mrs. Alice Chapin
Jane Peters .....Miss Agnes Imlay
Mr. Marchmont .....Mr. Frank Bayly
James Marchmont ....Mr. G. T. Lambert
Claude Eversley..Mr. Guy Leigh-Pemberton
Beryl Marchmont .....Miss Elsie Chapin
Miss Alison Jones ..Miss Muriel Johnston
Miss Selina Groves ....Miss Amy Elstob
James Faulding ....Mr. Frederick Victor
Clara Dering .....Miss Elsie Chapin
Lester Vivian .....Mr. J. M. Napper
Henry Waters .....Mr. Allan Jeayes
Police Officer .....Mr. Stanley Roberts
First Wardress ....Miss Muriel Johnston
Second Wardress .....Miss Amy Elstob
Covenant of the Prison..Mr. Stanley Roberts
—Court.

24.¶*Match-Making in Mayfair*, comedietta, by Edgar Frere.
Mrs. St. John Fitz-Oakley
Miss Patricia Bostock
Minella ..... Miss Beatrice Read
Derrick Speedwell .... Mr. Ivan D. Carlyle
—Court.

24.¶*Slaves of the Drug*, dramatic sketch, by Marjorie Williamson.
James Cawston....Mr. Elwood Wainwright
Mabel Cawston .....Miss Patrica Bostock
Ching Foo .... Mr. Henry W. Hatchman
Pedro ..... Mr. Walter W. Langford
—Court.

24.¶*Pandora*, "comedy of indecision," in one act, by Edgar Frere.
Sholto Bardolph..Mr. Walter W. Langford
Sophia ..... Miss Ethel J. Lodge
Ermyntrude ..... Miss Edith Bruce
Mervyn ..... Mr. Alfred Jaggard
Pandora .....Miss Geraldine Le Sage
—Court.

25.*Rigoletto*—London Opera House.

25.†*La Vierge Folle*, play, in four acts, by Henry Bataille (originally produced February 25, 1910, at the Gymnase, Paris).
Abbé Roux ..... M. Louis Tunc
Marcel Armaury .....M. Saulieu
Duc de Charance ..... M. Demorange
Gaston de Charance .....M. Dhurtal
Secretaire d'Armaury..M. Fernand Liesse
Fabien ..... M. Pierre Maugue
Secretaire de Charance..M. Maurice Wick
1st Garcon d'hotel ..... M. Picard
2nd Garcon d'hotel .....M. Train
Fanny Armaury .....Mlle. Eugénie Nau
Diane de Charance..Mlle. Jeanne Marcyla
Duchesse de Charance
Mlle. Martha Dhermont
Kitty ..... Mlle. Rachel Bérendt
Lucy ..... Mlle. Ysiane
—Coronet.

26. *The Borstal Boy*, one-act play, by H. Hamilton Fyfe.
Albert Mineral .....Mr. Fisher White
Mrs. Mineral .....Miss Nancy Price
Charlie ..... Mr. Spencer Geach
—His Majesty's.

26. *The Jug of Wine*, "caprice," by H. M. Walbrook, partly suggested by the poem of Omar Khayyám.
Jack Marlowe .. Mr. Jerrold Robertshaw
Lord Garth ..... Mr. John Deverell
Potter ..... Mr. Frederick Volpé
—His Majesty's.

26. *Pains and Penalties* (*The Defence of Queen Caroline*), play, in four acts, by Laurence Housman. (Produced by the Pioneer Players).
Sacchi .....Mr. Clarence Derwent
Mariette Vrend .....Miss Auriol Lee
Parry ..... Mr. Arthur Cleave
Rastelli ..... Mr. Shiel Barry
Countess Oldi ..... Miss Maud Hoffman
Caroline, wife of George IV.
Miss G. Kingston
Baron Bergami .....Mr. Frank Randell
Barnes ..... Mr. C. Roberts
Majochi ..... Mr. Michael Sherbrooke
Victorine ..... Miss Eileen Grist
Mr. Vizard ..... Mr. J. Rudge Harding
Doorkeeper .....Mr. G. Chalmers-Colona
Vizard, Junior ..... Mr. W. B. Abingdon
Louisa du Mont .....Miss Winifred Mayo
Countryman ..... Mr. Cyril Laurence
Mr. Denman ..... Mr. Charles King
Dr. Lushington ..... Mr. William Farren
Mr. Dickenson .....Mr. Mark Hannan
Sir Robert Gifford..Mr. Philip Desborough
Duke of Cumberland..Mr. T. N. Weguelin
Duke of Gloucester.....Mr. Ross Shore
Usher ..... Mr. Charles Roberts
Lord Eldon ..... Mr. T. Hughes
Mr. Brougham..Mr. E. Harcourt-Williams
Spinetto ..... Mr. Eric Adeney
Lord King ..... Mr. Harold Meltzer
Lord Carnarvon .....Mr. Ben Webster
Lord Liverpool ....Mr. Clifford Heatherley
Mr. Powell ..... Mr. Allan Wade
Peters ..... Mr. Nigel Playfair
Stubbs ..... Mr. Ross Shore
Verney ..... Mr. John R. Collins
George IV. .....Mr. Charles Thursby
Lord Conyngham ....Mr. Ernest Thesiger
Sir Robert Inglis ....Mr. Victor Wiltshire
Master of Ceremonies..Mr. Norman Harle
Hawkins ..... Mr. Herbert Alexander
Jarvis ..... Mr. J. H. Ryley
—Savoy.

26. *Die Beiden Leonoren (The Two Lenoras)*, Paul Lindau's comedy in four acts. (Produced by the Deutscher Bühnen Verein).
Otto Kaiser ..... Herr Ernst Kuehl
Leonore ..... Mrs. Alix Grein
Lorchen .....Fräulein Hedda Kostner
Christian Weiberg .....Herr Max Sylge
Hermann Wieberg .... Herr Albert Kehn
Dr. Brosius ..... Herr Richard Mueller
Minna Mollheim .....Frau Olga Sylge
Auguste ..... Fräulein Hedwig Rohmann
Koller ..... Herr Alfred Goltermann
Franz ..... Herr Otto Wald
A Lady Tourist..Fräulein Olga Romberg
A Gentleman Tourist ....Herr Fr. Haase
—Court.

27. *The Grecian Princess*, comic opera, by Yorke Sheffield, libretto and lyrics by J. G. Bailey.
PART I.
Delirious ..... Mr. W. Busteed
Prince Croton ..... Mr. W. Learmouth
Avagus ..... Mr. Chas. Tunnicliff
Phoss ..... Mr. J. D. Fox
Menos ..... Mr. J. Cowley
Fechus ..... Mr. W. Kemp
Potipan ..... Mr. J. H. Darnley
Mione ..... Miss Lily Leonhard
Irine ..... Miss Dora May
Futacia ..... Miss Agnes Stuart
PART II.
Sir Richard Delurious....Mr. W. Busteed
Sir John Asparagus....Mr. Chas. Tunnicliff
Mr. Foss ..... Mr. J. D. Fox
Potipan ..... Mr. J. H. Darnley
Mr. Croton Prince.....Mr. W. Learmouth
Wm. Blackey ..... Mr. H. Fredericks
Mr. Iron Cholmondeley..Mr. Rose Ericks
Mione ..... Miss Lily Leonhard
Irene ..... Miss Dora May
Lady Delurious ..... Miss Lowe-Dare
—Grand, Oldham.

27. *Königskinder*, fairy opera, in three acts (in German), music by Engelbert Humperdinck, libretto by Ernest Rosmer.
Königssohn .....Herr Otto Wolf
Gänsemagd .....Frau Gura-Hummel
Spielmann .....Herr Rudolf Hofbauer
Hexe .....Frau Lagendorff
Holzhacker .....Herr Johannes Fönss
Besenbinder .....Herr Hans Bechstein
Töchterchen .....Miss Beckley
Ratsälteste .....Herr Erich Hunold
Wirt .....Mr. Gaston Sargeant
Wirtstochter .....Fräulein Else Bengell
Schneider .....Mr. Haigh Jackson
Stallmagd .....Miss Alys Mutch
Torwächter ..... { Mr. Arundell / Mr. Dolphin
Conductor .....Herr Franz Schalk.
—Covent Garden.

27.†*Bonnie Mary*, drama, in four acts, by H. F. Honsden (originally produced Aug. 5, Royal, Dewsbury).
Sir Mervyn Fairfax ..Mr. Dunlop Stewart
George Fairfax .....Mr. Charles Locke
Angus Melrose .....Mr. A. W. Norman
Stephen Gaunt ....Mr. Fred H. Constable
Hon. Bertie Barlow ..Mr. V. T. Raymond
Ebenezer Moss .....Mr. Percy Dawsone
Sam Sharp .....Mr. Fred Barnes
Robert Dunn .....Mr. Tom Senior
James .....Mr. William Grant
Inspector Jarvis .....Mr. Frank Preston
Lady Lucy Cathcart..Miss Alice Greenwood
Doris Fairfax .....Miss Effie D. Crawford
Rosie Perks .....Miss Fanny Roberts
Mary Melrose .....Miss Maisie Hanbury
—Royal, Edmonton.

27. *Killibeg; or, The Peer of the Pacific*, comic opera, in two acts, libretto and lyrics by K. E. T. Wilkinson, music by T. Tertius Noble.—Royal, York.

27. *The Sky-Skipper*, musical comedy, in two acts, written by Albert E. Ellis and Arthur Rigby, music by Arthur Rigby, lyrics by Albert E. Ellis and E. W. Rogers.
Richard Rowton .....Mr. Jack McKenzie
Jack Gordon .....Mr. Arthur Rigby
Sam Slapp .....Mr. Chas. E. Paton
Robert Redison .....Mr. Teddy Rutland
Timothy .....Mr. Ernie Westo
The Emperor of Amoros
Mr. Michael Mahoney
Winnie .....Miss Claire Harrington
Selina Slapp .....Miss Gwen Clifford
Mi-Mi .....Miss Laurie Potter
Sauci .....Miss Vi Reher
—Shakespeare.

27. *Breaking a Woman's Heart*, drama, in four acts, by Arthur Skelton and Will H. Glaze.
Harry Vivian ....Mr. J. Ridgway Thorne
Richard Vandeleur .....Mr. Clifton Earle
Charlie Cunningham ....Mr. Philip Storm
Colonel Done .....Mr. Ernest Hamilton
Mr. Johnson .....Mr. Ernest W. Parr
Briggs .....Mr. W. H. Glaze
Dr. Sawyer .....Mr. Ernest Yandell
Inspector Smart ....Mr. George Gormley
Policeman X941 ....Mr. Frederick Wynne
Phyllis .....Miss Clarice Warner
Asylum Attendant .....Miss May Martin
Sylvia Grey .....Miss Cherry Vehyne
Margaret Vivian ..Miss Blanche Forsythe
Corona Durant .....Miss Florence Dalton
—Lyric, Hammersmith.

27.‖*Lord Jack Intervenes*, comedy, in four acts, by R. Louis Casson.
Sir Geo. Bastowe .... Mr. J. G. Q. Besch
Hon. Richard Tresise..Mr. Harold Worville
Lord Denbury .....Mr. J. Charles Moore
Jack Forster.....Mr. Alfred A. Burch
Surg.-Maj. Macfarlane..Mr. Leonard Burch
Bertie St. Hughe ..Mr. Arthur Michelsen
Rapkin ..... Mr. Norman Kyte
Poono Lal ..... Mr. Roderick Gates
Abdul ..... Mr. Allan Besch
Punka-Wallah .....Miss Dulcie Besch
Lady Julia Bastowe.....Miss Ruby Ayres
Aline Bastowe.....Miss Dorothy Brown
Mrs. St. Hughe....Miss Gracie Michelsen
Tessie .....Miss Gladys Clubb
Flora ..... Miss Violet Gates
Mary ..... Mrs. Treacher
Surajee ..... Miss Dora Lavender
—Court.

28. *A Fairy Masque of Love and Empire*—Connaught Rooms, Great Queen Street, W.C.

28.‖*Christina*, Scottish "divert," in three acts, by Laurence Therval, from the story by J. J. Bell (originally produced at the Royalty, Glasgow, June 6, 1910).
Miss Purvis.....Miss Elspeth Dudgeon
Mrs. McLeerie ..Miss Agnes Bartholomew
Miss McIndoe .....Miss Jean Turnbull
Christina .....Miss Jean Fitzgerald
Flora ..... Miss Nellie Greig
Jimsie McPhee ..... Mr. George Tawde
James Baldwin .....Mr. Walter Roy
Dr. Reid .....Mr. Kenneth Black
Rev. Mr. Beaton.....Mr. Duncan Tovey
A Man ..... Mr. William Black
A Lady ..... Miss Nancy Blackwood
A Little Girl .....Miss Dorothy Adam
—Playhouse.

28.†*The Price of Coal*, play, in one act, by Harold Brighouse.
Mary Brown .....Miss Kate Moffat
Jack Brown .....Mr. Watson Hume
Ellen Brown .....Miss Louisa Gourlay
Polly Walker .....Miss Lola Duncan
—Playhouse.

30. *Dwellers in Glass Houses*, play, in three acts, by W. H. Roberts.
Hon. Peter Fane.....Mr. Oswald Marshall
Hon. Gilbert Fane....Mr. Charles Esdale

Dwellers in Glass Houses (*continued*).

Lord Fane..... Mr. David Douglas
Sir Lucas Benbolt.....Mr. Chas. Stone
Jasper Chalmers.....Mr. James Tempest
Walter Benbolt ..... Mr. Cecil Klein
George Baxter .....Mr. Lancelot Lowder
Hawkins .....Mr. Grahame Herington
Lady Fane ..... Miss Mary Raby
Hon. Avice Gordon.....Miss Leigh-Hunt
Lady Benbolt .....Miss Lilian Tweed
Helen Chalmers ....Miss Winifred Harris
Olive Benbolt ....Miss Harrison Sheffield
Franky Manners .....Miss Tittell-Brune
—Devonshire Park, Eastbourne.

DECEMBER.

1.†*The Soul of the World*, Christmas Mystery play, by Mrs. Percy Dearmer (produced by the Morality Play Society).

CHARACTERS IN THE PLAY.

Eternity, Time, Simeon, Elizabeth, Mary Magdalene, Rachel, Zorah, Esther, Salome, Abihu, Benoni, Esra, First Shepherd, Second Shepherd, Young Shepherd, a Child, Joseph, Gaspar, Melchior, Balthazar, Innkeeper, a Poor Woman and Child, Nicodemus, Lazarus, the Rich Young Man, the Samaritan Women, the Man with the Withered Arm, the Man who was Born Blind, the Demoniac, a Mother and Two Children, Gabriel, Mary of Nazareth, Angelic Choir, Jews, Water Carrier, Seller of Fruit, Beggars, etc. The characters in the play represented by Miss Florence Farr, Mr. H. A. Saintsbury, Mr. James Hearn, Miss Helen Haye, Miss Lilian Braithwaite, Miss Edyth Latimer, Miss Alida Klemantaski, Miss Agnes Brayton, Miss Annan Bryce, Miss Enid Burton, Mr. Frank Randell, Mr. Frederic Sargent, Mr. Clarence Derwent, Mr. Rathmell Wilson, Mr. Gordon Bailey, Mr. H. Hilliard, Miss Violet Siemering, Mr. Kenyon Musgrave, Mr. Hugh Law, M.P., Mr. Robert Farquharson, Mr. J. Henry Twyford, Miss Maud Douie, Miss Monica Burnett, Mr. H. Waring, Mr. Cyril Way, Miss Elwyn Diehl, Mr. George Skellan, Mrs. Nye Chart, Miss Wallis-Jones, Mr. Alex. Payne, Miss Edyth Hall, Miss Henrietta Watson.
—Imperial Institute.

1.**Faust*—London Opera House.

2.¶*The Edge of the Storm*, play, in four acts, by Henry Pettitt, music composed by Kopski.

Lord Dereham ..... Mr. Horace Saxonby
Claude Temple .. Mr. George R. J. Austin
John Worral ..... Mr. Cuthbert Taylor
Herbert Mainwaring....Mr. H. Robertson
Midshipman Mainwaring..Miss M. Florence
Patrick Regan ..... Mr. Billie Owen
Lieut. Archie Chumley..Mr. H. V. Smith
Mootooswami ..... Mr. Fred Conway
Ali Khan ..... Mr. George Formby
Ram Nath ..... Cyclops
Rev. Septimus Hawley Mr. B. B. Brabazon
Sergeant Collins.....Mr. Brian Palgrave
Violet Mainwaring..Miss Hilda Plowright
Gabrielle Mainwaring.....Miss May Lind
Kiola ..... Miss Laura Hansen
—County Hall, St. Albans.

2.**The Lower Depths*, play, in four acts, by Maxim Gorki, translated by Laurence Irving (originally produced November 30, 1903, Great Queen Street).

The Baron ..... Mr. Vincent Clive
Kvashnya ..... Miss Clare Greet
Bubnov ..... Mr. E. H. Brooke
Kleshtsh ..... Mr. C. F. Collings
Nastya ..... Mme. Lydia Yavorska
Anna ..... Miss Haidée Wright

The Lower Depths (*continued*).

Satin ..... Mr. Herbert Bunston
The Actor ..... Mr. Lewis Willoughby
Kostylov ..... Mr. J. H. Brewer
Vaska Pepel ..... Mr. O. P. Heggie
Natasha ..... Miss Jean Bloomfield
Luka ..... Mr. E. Holman Clark
Alyoshka ..... Mr. Richard Neville
Vassilissa ..... Miss Frances Wetherall
Medvediev ..... Mr. Alban Atwood
The Tartar ..... Mr. Ivan Berlyn
Wen ..... Mr. Sidney Teversham
—Kingsway.

3. *The Celibate*, light comedy, in three acts, by Raymond Needham. (Produced by The Play Actors).

Fabian Langham, K.C. .... Mr. J. Wilcox
St. John Sutherland .. Mr. J. M. Napper
Lord Lintington .... Mr. Lyonel Watts
Dawkins ..... Mr. Stuart Musgrove
Berry ..... Mr. Allan Jeayes
Lady Marlowe ..... Miss Agnes Imlay
Miss Marlowe ..... Miss Ruth Parrott
La Belle Pompadour..Mlle. Juliette Mylo
La Tanagra ..... Miss Rita Sponti
Jane Corby ..... Miss Blanche Stanley
Kenton ..... Miss Sybil Noble
Nurse ..... Miss Rosemary Rees
Maid ..... Miss Eily Wilson
—Court.

3. *La Chute du Dieu*, one-act play, by B. Morley Steynor. (Produced by the French Theatre Society.)

Claude Henderson ..... M. Louis Tune
Jack Ranger ..... M. Maurice Wick
Lady Studfield .... Mlle. Yvette Bariel
Margaret Henderson..Mlle. Nilsson Norva
—Boudoir, W.

3. *Le Lieutenant Felberg*, one-act play, by B. Morley Steynor. (Produced by the French Theatre Society.)

Le Comte de Peilhon .... M. Louis Tune
Marguerite Peilhon...Mlle. Nilsson Norva
Léon Felberg ..... M. Pierre Maugue
Ernest ..... M. Maurice Wick
—Boudoir, W.

3. *La Femme de l'Acteur*, one-act play, by B. Morley Steynor. (Produced by the French Theatre Society.)

Claude Verdier ..... M. Louis Tune
Jacques Gauthier .... M. Pierre Maugue
Louis Ledoux ..... M. Maurice Wick
Jones ..... M. Picard
Madame Verdier .... Mlle. Yvette Bariel
—Boudoir, W.

4. *Foiled by a Woman*, melodrama, in four acts, by Joseph M. Wharncliffe.

Harold Siward....Mr. Geo. Cruickshanks
Charlie Travis .....Mr. Jack Armitage
Robert Rokeby .....Mr. James Jarrett
Joe Todd .....Mr. Syd Claydon
Mr. Mortimer .....Mr. Arthur Swaine
Jim Maverick .....Mr. Leonard Conroy
P.C. Irving .....Mr. A. Cresswell
Davis .....Mr. Francis Cavans
Night Watchman .....Mr. Huzzee
Florence Vandyke ..Miss Mary Brammer
Daisy Graham .....Miss D. Hildebrande
Mrs. Siward .....Miss Grace Carew
Mrs. Fleece .....Miss Hetty Schular
Sylvia Carew .....Miss Hilda Beverley
—Junction, Manchester.

4. *Charity*, play, in one act, by M. F. Scott.

Farmer Flanagan ....Mr. J. M. Harding
Mrs. Flanagan..Miss Margaret O'Gorman
Kate .....Miss Mary Crothers
John .....Mr. Francis Dornan
Michael .....Mr. C. K. Ayre
Danny .....Mr. Walter Kennedy
Maggie Harty ..Miss Kathleen Lawrence
Mrs. Donovan ....Miss Marion Crimmins
Timothy Tracy .....Mr. Arthur Malcolm
—Opera House, Belfast.

4.‡*A Quiet Honeymoon*, one-act comedy, by Richard Elliot.
Mr. George Harcourt..Mr. Harry Collier
Mr. Edward Harcourt..Mr. Francis Drake
Mrs. Edward Harcourt Miss B. St. Vincent
—Coronet.

4.*_Monna Vanna_, Maeterlinck's poetic drama, in three acts (originally produced in French, June 19, 1902, Bijou, Bayswater. Played in English at the Court, June 1, under the auspices of the Women's Aerial League).
Guido Colonna .....Mr. J. M. S. Carré
Marco Colonna .....Mr. Geo. Fitzgerald
Prinzivalle .....Mr. Geo. Nesbitt
Barso .....Mr. Arthur Orrett
Torello .....Mr. Gerald P. Doyle
Trivulzio .....Mr. S. Grenville Darling
Vedio .....Mr. Breffni O'Rorke
Monna Vanna ....Miss Flora MacDonnell
—Gaiety, Dublin.

4. *A White Secret*, play, in four acts, by Charles Hannan.
Morris Westerfield—Mr. Stanley S. Gordon
Jesmond Clare .....Mr. Henry Parr
Sir Julian Westerfield....Mr. G. Lonsdale
Lawrence Lambert ..Mr. Richard Nugent
Mr. Dale .....Mr. Wilfred Blair
Wilberforce .....Mr. E. Vivian Charles
Old Joe .....Mr. Albert Pringle
Helen Rae .....Miss Beatrice Hudson
Mary Westerfield .....Miss May Dana
Alice .....Miss Emmie Gurney
Little Edna .....Miss Gladys Clemson
Agnes Clare .....Miss Nina Vaughton
—Royal, West Bromwich.

5.†*The Anniversary*, one-act piece, by M. Stanley Clark.
Percy Vibart .....Mr. Kenyon Musgrave
Adeline Vibart..Miss Leah Bateman-Hunter
Taylor .....Mr. Benedick Butler
—Lyceum Club.

5. *The Jerry Builders*, play, in two acts, by William Paul.
Robert Grainger .....Mr. Ross Canmer
Howard .....Mr. Norman Gray
Eva .....Miss Marion Crimmins
Eileen Thompson-Smythe
Miss Alexandra Kelso
Rev. Joseph McCurdy
Mr. Gerald Macnamara
Dr. John Crichton....Mr. Francis Dornan
Mary Crichton ..Miss Eveleen Fitzgerald
Ada Kelly .....Miss Kathleen Lawrence
Hugh Rowan .....Mr Walter Kennedy
Miss Boggs .....Miss Mary Crothers
—Opera House, Belfast.

5. *Red Turf*, play, in one act, by Rutherford Mayne.
Martin Burke .....Mr. Joseph Campbell
Mary Burke .....Miss Josephine Mayne
John Hefferman.....Mr. J. M. Harding
Michael Flanagan .....Mr. Ross Canmer
Michael .....Mr. Francis Dorman
—Opera House, Belfast.

7. *Tuppence, Please*, comedietta, in one act, by Sewell Collins (original English production, November 6, Tivoli, under the title of *Are You There?*).
Millicent .....Miss Margaret Moffat
Griffin .....Mr. Stanley Logan
Benson .....Mr. Wilfred Shine
Claude ..... Himself
—Royalty.

7.†*Colombine*, play, in one act, by Reginald Arkell.
Dan'l ..... Mr. B. Butler
Nathan'l ..... Mr. A. E. Filmer
Pierrot ..... Mr. Mark Hannam
Harlequin ..... Mr. Reginald Bach
Colombine ..... Miss Ethel Evans
—Clavier Hall, W.

8. *Venture and Vengeance*, play, in six scenes, by Frances Morrell.
Sir John Trevelyan....Mr. Franklin Miles
Harry Trevelyan.....Mr. Basil N. Sydney
Joseph Strickland .....Mr. Henry Lloyd
Peter Drinkwater ....Mr. Harold Greaves
William Blunt .....Mr. James Lord
Jack Hewett .....Mr. Cecil C. Crossley
Bill Yeats ..... Mr. Robert Jones
Tom Hardy ..... Mr. George d'Arcy
Miss Jane Trevelyan....Miss Maud Priestnal
Mrs. Thorley.....Miss Marie Sharning
Constance Thorley..Miss Dorothy Dewhurst
Mary .....Miss Millie Lloyd
Hannah Dale .....Miss Dorothy Davidge
Sister Grace.....Miss Maud Elliott
Margaret Ashton....Miss Francis Waring
—Alhambra, Openshaw.

9. *Bella Donna*, play, in five acts, adapted by James Bernard Fagan from the novel of the same name by Robert Hichens.
Dr. Meyer Isaacson..Sir George Alexander
Hon. Nigel Armine....Mr. Charles Maude
Mahmoud Baroudi....Mr. Charles Bryant
Dr. Hartley ..... Mr. Athol Stewart
Sir Henry Grebe.....Mr. Herbert Rea
Ibraham ..... Mr. Shiel Barry
Hamza ..... Mr. G. Trevor Roller
Hassan ..... Mr. Alfred Harris
Monks ..... Mr. Harold Holland
Mrs. Chepstow ....Mrs. Patrick Campbell
Mrs. Marchmont.....Miss Mary Grey
Marie ..... Miss Lydia Branscombe
—St. James's.

9.*_A Message from Mars_, play, in three acts, by Richard Ganthony (originally produced November 22, 1899, Avenue)—Prince of Wales's.

10. *Esther Waters*, play, in five acts, founded by George Moore upon his book of the same name. (Produced by the Stage Society.)
Randall ..... Mr. F. Cremlin
William .....Mr. Harvey Braban
Sarah ..... Miss Evelyn Marthèze
Esther Waters .....Miss Lucy Wilson
Mrs. Latch ..... Mrs A. B. Tapping
Mrs. Barfield .....Miss Cicely Hamilton
Ginger ..... Mr. Nelson Keys
Carrie Roe .....Miss Mabel Knowles
Mrs. Spiers ..... Miss Clare Greet
Rachel Boyd ..... Miss Esme Hubbard
Mrs. Rivers .....Miss Frances Wetherall
Fred Parsons ..... Mr. Arnold Lucy
Mrs. Lewis ..... Miss Mary Brough
Jackie { In act three..Master Frank Brown / In act five....Master Len Bethell }
Barman ..... Mr. P. L. Julian
Journeyman....Mr. C. Herbert Hewetson
Ketley ..... Mr. Herbert Bunston
Bill Evans ..... Mr. Edmund Gurney
1st Policeman.....Mr. Charles Lascelles
2nd Policeman .....Mr. E. Stuart Vinden
—Apollo.

11. *Wanted by the Police*, play, in two parts and six scenes, by Ronald Grahame.
Richard Crawford .. Mr. Edward Vivian
Philip Stanhope ..... Mr. Otto Minster
Jasper Underwood....Mr. H. J. Walton
Bert Beresford ..... } Mr. James E. Firth
Dicky Shortbone ... }
Nunky Snarl ..... }
Dr. Bogey ..... } Mr. Ronald Grahame
Benjamin Turnover }
Desmond ..... }
Jack Marlingspike .. }
Dr. Foster ..... Mr. Norman Clarke
Graves ..... Mr. Pat Quinn
P.C. Roberts ..... Mr. Arthur Burton
Simon Thorneycroft .... Mr. Frank Ross
Fannie Fordyce ..... Miss Sybil Chester
Molly ..... Miss Nelly Bertram
Mary Stanhope .... Miss Eirene Douglas
—Royal, Woolwich.

11. *Barnaby Rudge*, play, in four acts (produced by the Dickens Repertory company).
Barnaby's Father..Mr. Fredk. T. Harry
Sir John Chester....Mr. E. Lewis Winn
Mr. Haredale....Mr. Thos. L. Adamson
Gabriel Varden....Mr. Frederick Lawson
Simon Tappertit.....Mr. Frank Staff
John Willet.....Mr. Herbert Mason
Joe Willet ..... Mr. Guy Hinglis
Maypole Hugh .... Mr. Walter Dexter
Dennis ..... Mr. Harry H. Pearce
Solomon Daisy..Mr. Augustus J. Chinnery
Tom Cobb ..... Mr. John Pattison
Phil Parkes ..... Mr. Edward Smith
Stagg .....Mr. John Chart
Barnaby Rudge .. Mr. Bransby Williams
Mrs. Varden ..... Miss Maud E. Philp
Dolly Varden ..... Miss Bessie Mapley
Emma Haredale .... Miss Violet Cuddon
Mrs. Rudge ..... Mrs. Alfred B. Cross
—Broadway.

11.‡*Through Death Valley*, melodrama, in four acts, by Joseph le Brandt.
Jim Myddleton .... Mr. Jack Fortescue
Jack ..... Mr. Frank Norman
Dan Hamilton .... Mr. Arthur Estcourt
Noah Catchpole ..... Mr. Louis Hector
Isaac ..... Mr. Arthur Gordon
Pat Cahill ..... Mr. Frank Bertram
Grey Wolf ..... Mr. John Sargent
Pete ..... Mr. Brian Daly
Jasper ..... Mr. Peter H. Gardner
Bill Fox ..... Mr. Edward Millins
Amos Chard ..... Mr. Fred Bishop
Matt Morley ..... Mr. Fred Radcliffe
Madelene ..... Miss Maggie Lindsey
Bess Hamilton ..... Miss Enid Edoni
Florrie ..... Miss Winifred Hayeme
Kitty Cahill ..... Miss J. Russell Spires
—Shakespeare.

11. *The Glass Slipper*, comedietta, in two scenes, by Arthur Rose.
Edward Windermere..Mr. F. J. Randell
Jack Vivian ..... Mr. C. H. Hewitson
Norman Hayden ..... Mr. Henry Gunn
Rock ..... Mr. Chas. Seymour
Gwen Vivian .....Miss Dorothy Green
Winnie Carlisle .... Miss Jessie Bellmore
—Ealing.

11. *Eleanor's Enterprise*, comedy, in three acts, by George Birmingham. (Produced by the Independent Theatre Company).
Lord Kilbarron ..... Mr. Geo. Nesbitt
The Archdeacon of Barna..Mr. E. Gorman
Dr. Reilly ..... Mr. G. P. Quill
Pandeen Finnegan .... Mr. J. Connolly
Butler ..... Mr. Fitzherbert
Sergeant R.I.C. ..... Mr. Stockley
Constable R.I.C. ..... Mr. G. Moore
Lady Kilbarron .... Miss Violet Mervyn
Eleanor Maxwell....Mme. de Markievicz
Marion Ashley ..... Miss Eleanor Moore
Mrs. Finnegan .... Miss Helena Maloney
Housemaid ..... Miss de Vere
Cook ..... Miss Fairfax.
Gaiety, Dublin.

12.*Lucia di Lammermoor — London Opera House.

12. *Rival Stars*, drama of Parisian life, in three acts, by Casimir Dunin Markievicz. (Produced by the Independent Theatre Company.)
Robert Ellis .....Mr. John Raeburn
Rene Dupuis .....Mr. J. P. Quill
Roy Goldberg .....Mr. E. Gorman
John Maxwell .....Mr. V. Justice
Mr. Hayes ..... Mr. G. Fitzgerald
A Beggar ..... Mr. Lytton
Mary ..... Miss N. Fitzpatrice
Amy Webster ....., Miss Violet Mervyn
Dagna Ellis..Mme. Constance de Markievicz
—Gaiety, Dublin.

12.†*Souls on the Tramp*, Theosophical farce, by Paul Hyacinthe Loyson and Leonard Henslowe. (Produced by the Drama Society.)
Oran Boragine..Mr. Harry St. A. Hilliard
Sergius Boragine .....Mr. H. B. Waring
Bryant ..... Mr. Leon M. Lion
Joseph ..... Mr. Alexander Irth
Olga ..... Miss Alice Crawford
—92, Victoria Street, S.W.

14. *Plain Miriam*, one-act play, by G. Colmore —New, Cambridge.

14. *The Golden Land of Fairy Tales*, fairy play, in two acts, with Prologue and Epilogue, translated and adapted by A. H. Quaritch and Maurice Raye, music composed by Heinrich Berté.

THE PROLOGUE.
The Fairy Queen .....Miss Maud Cressall
Granny .....Mrs. Alfred Davis
Lotty .....Miss Agnes Glynne
The Wanderer..Mr. Shakespeare Stewart

Little Red Riding Hood.
Red Riding Hood ....Miss Florrie Lewis
The Grandmother ....Miss Joy Chatwyn
The Wolf .....Mr. Alfred Latell
The Huntsman .....Mr. Basil Seymour
The Shepherd .....Mr. Walter Cross

Puss in Boots.
Puss in Boots .....Mr. Alfred Latell
The Princess .....Miss Joan Trevitt
The Miller's Son .....Mr. Walter Cross
The King .....Mr. Charles A. White
The Chamberlain ....Mr. Arthur Cleave
The Giant Ogre .....Mr. J. M. East
Tom Thumb .....Miss Dorothy Turner
The Hare .....Master Harold Barrett

The Magic Wood.
The Fairy Amora ....Miss Maud Cressall
Cinderella .....Miss Mary Glynne
Snowdrop .....Miss Elise Craven
The Sleeping Beauty..Miss Marjorie Moore
Prince Arthur .....Mr. Rohan Clensy
Prince Richard .....Mr. Bobbie Andrews
Prince Henry .....Mr. Jack Hobbs
The Page .....Miss Ada Glynne
The Magician .....Mr. J. Patric Curwen

Cindereila.
Cinderella .....Miss Mary Glynne
The Stepmother ..Miss Lena Flowerdew
The Stepsisters..Misses Rhoda Beresford and Honoria Elliot
The Bull Dog .....Mr. Alfred Latell
The Queen .....Miss Blanka Stewart
The King .....Mr. Shakespeare Stewart
Prince Richard .....Mr. Bobbie Andrews
The Master of Ceremonies
Mr. Arthur Cleave
The Minister of State..Mr. Basil Seymour
The Court Marshal..Mr. Charles A. White
The Page .....Miss Ada Glynne

Snowdrop.
Snowdrop .....Miss Elise Craven
Prince Henry .....Mr. Jack Hobbs
The Queen .....Miss Joy Chatwyn
The Huntsman ....Mr. J. Patric Curwen
The Chief Dwarf ....Miss Dorothy Turner

The Sleeping Beauty.
The Sleeping Beauty..Miss Marjorie Moore
Prince Arthur .....Mr. Rohan Clensy
The King .....Mr. Shakespeare Stewart

EPILOGUE.
The Vision of the Golden Land.
The Fairy Queen ....Miss Maud Cressall
Granny .....Mrs. Alfred Davis
Lotty .....Miss Agnes Glynne
—Aldwych.

14.¶*Millicent, the Girton Girl*, musical comedy, in three acts.
Earl of Runcastle..Mr. J. Wrangham, jun.
Henry Cradley .....Mr. Raleigh Boyd
Colonel Teare .....Mr. James Delaney
John Briggs .....Mr. Percy Fallon
Perkins ..... Mr. Jack Garrett
Crabb ..... Mr. Albert Graham
Jack ..... Master Cyril Sugden
Millicent .....Miss Sharrie Linden
Lady Teare ..... Miss K. Aspell
Marjorie ..... Miss Mabel Fielding
Mary Jane ..... Miss M. Johnson
Kate ..... Miss May Harraghy
Emily ..... Miss Alice Delaney
Annie ..... Miss J. Holmes
Parlourmaids, Housemaids, Kitchenmaids—Misses S. Gomyn, A. Kewin, May Conway, Ivy Matthews, Connie Dearing, Einna Senrab, Ethel Shimmin, etc., etc.
—Gaiety, Douglas.

15. *Alcestis* of Euripides, English version, by Francis W. Hubback (produced by the Elizabethan Stage Society). Revived, Little, January 3, 1912.
Apollo .....Mr. Rathmell Wilson
Death .....Mr. R. F. Hodges
An Attendant .....Miss Muriel Dole
Alcestis .....Miss Lucy Wilson
Admetus .....Mr. Esmé Percy
Eumelus .....Miss Mercia Tours
Heracles .....Mr. W. A. Mackersy
Pheres .....Mr. George Ellis
A Servant .....Miss E. C. Massey
Chorus:—Misses May Saker, Armine Grace, Lucy Milner, Irene Greenleaf, Enid Nunn, and Ivy Meager. Vocalists:—Misses Gwladys Byrd, Kathleen M. Peck, and Katie Simpson.
—University of London.

15. *The Treasure*, play, in one act, by Harriet Packer. —Raleigh Hall, Buxton.

15.¶*McDarragh's Wife*, one-act play, by Lady Gregory. —Abbey, Dublin.

16. *Herodiade*, Massenet's opera (original English production in somewhat different form as *Salome*, Covent Garden, December 8, 1910).
Salome ..... Mlle. Lina Cavalieri
Herodias ..... Mlle. D'Alvarez
Herod ..... M. Maurice Renaud
A Prophet ..... M. Jean Auber
Vitellius ..... M. Enzo Bozzano
Phanuel ..... Mr. Henry Weldon
High Priest ..... M. P. Verheyden
A Slave ..... Mlle. Delva
A Voice ..... M. Leroux
—London Opera House.

17. *Der Dunkle Punkt* (*The Dark Spot*), new comedy, in three acts, by Gustav Kadelburg and Rudolf Presber. (Produced by the Deutsches Volkstheater, West London.)
Major Ulrich von Kuckrott
Herr Richard Mueller
Thusnelde ..... Fräulein Olga Romberg
Hans ..... Herr Alfred Goltermann
Else ..... Fräulein Hedda Kostner
Gebhard Freiherr von der Dühnen
Herr Max Sylge
Marie Luise ..... Frau Olga Sylge
Emmerich ..... Herr Leo Schaerf
Christian Brinkmeyer..Herr Ernst Kuehl
Lottie ..... Fräulein Hedwig Rohmann
Dr. Roby Woodleigh .. Herr Otto Walter
Ida ..... Fräulein Bertha Hahn
Anton ..... Herr Hans Berthold
—Court.

18. *Dick Whittington and His Cat*—Bedford.

18. *Aladdin and His Wonderful Lamp*—Crouch End Hippodrome.

18.†*Vice-Versa*, farcical fantasy, in three acts, founded by F. Anstey on his novel of the same name (originally produced November 7, 1910, Devonshire Park, Eastbourne; November 10, 1910, Comedy). Revived for a series of *matinées*).
Paul Bultitude .... Mr. Frederick Volpé
Dick Bultitude .... Mr. Spencer Trevor
Barbara Bultitude .... Miss Cicely Eldon
Marmaduke Paradine .. Mr. C. M. Lowne
Dr. Grimstone .... Mr. Arthur Playfair
Dulcie ..... Miss Phyllis Embury
Mr. Blinkhorn .... Mr. C. Leveson Lane
Mr. Tinkler ..... Mr. Brian Egerton
Tipping ..... Mr. Arthur Philips
Jolland ..... Master F. Thorndike
Chawner .... Master Hereward Knight
Biddlecombe ..... Master Joseph Victor
Coker ..... Master Russell Wray
Coggs ..... Master H. P. Stewart
Kiffin ..... Master Len Bethell
Boaler ..... Mr. Clifford Brooke
Rhoda ..... Miss May Taverner
Ellen ..... Miss Jean Bloomfield
A Nurse ..... Miss Kathleen Gower
Cecily ..... Miss Marjorie Dane
Peter ..... Master Philip N. Lloyd
—Comedy.

18. *Cinderella*—Edmonton Empire.

18. *The Widow Dempsey's Funeral*, satirical sketch of old Dublin life, in two scenes, By Watty Cox. (Produced by the Theatre of Ireland.)
Dan Flattery ..... Mr. Fred A. Jeffs
O'Regan ..... Mr. Jack Morrow
Mr. Pat Maley ..... Mr. Keogh
Mrs. Artichoke .... Miss K. McCormick
Mrs. B. Maley ..... Miss Foley
Biddy ..... Miss Taaffe
—Hardwicke Street Hall, Dublin.

18. *A Bunch of Lavender*, drama, in two acts, by Jane Barlow. (Produced by the Theatre of Ireland).
Fergus McDonagh.....Mr. Crawford Neil
Murt Regan .....Mr. Frank Walker
Lance Fitzalleyne .....Mr. G. Jackson
Mrs. Helen O'Neill.....Miss Norah Hague
Eileen O'Neill .....Miss Gipsy Walker
Theresa Finucane .....Miss Mary Delane
—Hardwicke Street Hall, Dublin.

19. *Wee Macgreegor*, "frolic," in four acts, founded by J. J. Bell upon his stories of the same name.
John Robinson.....Mr. Edmond Breon
Lizzie Robinson.....Miss Lola Duncan
Mrs. McOstrich..Miss Agnes Bartholomew
Wee Macgreegor ....Master Willie Elliot
Grandpa Purdie .....Mr. Walter Roy
Aunt Purdie .....Miss Nan White
Mrs. Bowley .....Miss Rita Ritchie
Mr. Pumpherston ....Mr. Victor MacLure
Mrs. Pumpherston .....Miss Nell Greig
Mr. Baker ..... Mr. Harold Chapin
Miss McCrae ..... Miss Joan Power
Mr. McOstrich .....Mr. Clavering Power
Miss Goodall ..... Miss Hilda Sims
Miss Wilkins ..... Miss Greta Hahn
Mrs. McLeerie..Miss Agnes Bartholomew
Mrs. Munro ..... Miss Ellis Drake
Willie Thomson..Master Archie Fitzgerald
Jessie Mary .....Miss Ina Robin
Grandma Purdie..Miss Helen Bartholomew
Uncle Purdie ..... Mr. MacLure
—Royalty, Glasgow.

19.‖*L'Air-qui-Charme*, pantomime-ballet, in three acts, scenes, dances, and music by Lorna Rothney.
Cynthius .....Mr. T. E. Hanson
Luna .....Miss Ethel De-la-Mare Rowley
Cupid .....Miss Dorothy Meadows
Deiopea .....Miss Lorna Rothney
—Crystal Palace.

20. *Orpheus in the Underground*, Offenbach's opera, *Orphée aux Enfers*, new version, in two acts, by Alfred Noyes, Frederick Norton, and Sir Herbert Tree.
Pluto ..... Mr. Lionel Mackinder
Jupiter ..... Mr. Frank Stanmore
Orpheus ..... Mr. Courtice Pounds
John Styx ..... Mr. Walter R. Creighton
Mercury ..... Mr. Peter Upcher
Morpheus ..... Mr. Kingsley Lark
Bacchus ..... Mr. Ross Shore
Mars .....Mr. Philip Merivale
Eurydice ..... Miss Eleanor Perry
Mrs. Grundy ..... Miss Lottie Venne
Juno ..... Miss Maidie Hope
Diana ..... Miss Jane Gair
Venus ..... Miss Hilda Antony
Cupid ..... Miss Betty Callish
Minerva ..... Miss Olive Tempest
Cybele ..... Miss Rita Wallace
Hebe ..... Miss Isabel Hatchard
Pomona ..... Miss Myfanwy Newell
—His Majesty's.

21. *Where the Rainbow Ends*, fairy play, in four acts, by Clifford Mills and John Ramsey, music by Roger Quilter.
Rosamund Carey .....Miss Esme Wynne
Crispin Carey .....Master Philip Tonge
William ..... Master Noel Coward
Cubs ..... Master Guido Chiarletti
Matilda Flint ..... Miss Jeannie Thomas
Joseph Flint .....Mr. C. W. Somerset
Schlapps ..... Mr. Henry Morrell
Genie of the Carpet
Mr. Norman Macowan
Jim Blunders....Master Sidney Sherwood
Betty Blunders .....Miss Dot Temple
St. George of England..Mr. Reginald Owen
The Dragon King....Mr. Clifton Alderson
Will o' the Wisp.....Miss Mavis Yorke
Dunks .....Mr. Reginald P. Lamb
The Sea Witch.....Miss Helen Vicary
Captain Carey ....Mr. Norman Macowan
Mrs. Carey .....Miss Lydia Bilbrooke
The Slacker .....Master Harry Duff
The Slitherslime .....Mr. Maurice Tosh
Spirit of the Lake....Miss Grace Seppings
Dragon Sentry .....Mr. J. K. Edro
Hope ..... Miss Zoe Gordon
A Mother ..... Miss Ivy Williams
—Savoy.

21.†*The Great Gay Road*, romantic comedy, in four acts, by Tom Gallon (originally produced March 20, Royal, Torquay).
Hilary Tolfrey Kite .. Mr. Arthur Phillips
"Crook" Perkins .... Mr. O. B. Clarence
A Policeman .... Mr. W. Lemmon Warde
Nancy Sylvain ..... Miss Christie Laws
Rodney Foster ..... Mr. Owen Nares
Miss Azalea Vickery..Miss Katharine Pole
Backus ..... Mr. Fred Lewis
Sir Crispin Vickery .... Mr. G. W. Anson
Col. Napoleon Trigg..Mr. Louis Goodrich
—Court.

22. *The Test*, one-act play, by Emil Lock (produced by the Oncomers' Society).
Vincento di Haro .. Mr. Herbert E. Terry
Manuel de la Cierva..Mr. Lancelot Lowder
Eulalia de Havelquinto .. Miss Ina Royle
Maraquita di Zubiarre..Miss Inez Bensusan
Inez ..... Miss Katherine Stewart
—Little.

23. *The Miracle*, wordless mystery spectacle by Dr. Karl Vollmoeller, music by Professor Engelbert Humperdinck. Produced under the direction of Max Reinhardt.

ACTS ONE AND TWO.
The Nun .... Mlle. Natacha Trouhanowa
The Abbess ..... Mlle. Francisca Dühne
The Old Sacristan .... Miss Nellie Dade
The First Novice .... Mlle. Irene Strauss
The Second Novice .... Mlle. Mañia le Fre
The First Nun .... Miss Leonora Caldwell

The Miracle (*continued*).
The Second Nun .... Miss Elaine Goode
The Third Nun .. Miss Florence Churchill
The Fourth Nun .. Miss Irene Churchill

OTHER NUNS.
The Bishop ..... Mr. R. O. Riche
The Priest ..... Mr. Hubert G. Gordon
The Blind Man .... Herr Marcel Brohm
The Spielmann .... Herr Max Pallenberg
The Knight ..... Mr. Douglas Payne
The Madonna ..... Signora Maria Carmi

CHARACTERS OF INTERMEZZO.

FIRST EPISODE.
The Robber Count..Herr Ernst Benzinger
The First Huntsman
Herr H. K. Ludwig Peppler
The Second Huntsman .. Mr. A. E. Duff
The Nun .... Mlle. Natacha Trouhanowa
The Knight ..... Mr. Douglas Payne
The Spielmann .... Herr Max Pallenberg

SECOND EPISODE.
The King's Son .. Herr Rochell de Raadt
First Companion .. Herr Fritz H. Kirchoff
Second Companion..Herr Paul Konigsberg
Third Companion .... Herr Marcel Brohm

THIRD EPISODE.
The King's Son .. Herr Rochell de Raadt
The Old King ..... Mr. J. H. Irvine
The Spielmann .... Herr Max Pallenberg
The Nun .... Mlle. Natacha Trouhanowa

FOURTH EPISODE.
The Old King ..... Mr. J. H. Irvine
The Nun .... Mlle. Natacha Trouhanowa
The Spielmann .... Herr Max Pallenberg

FIFTH EPISODE.
The Nun .... Mlle. Natacha Trouhanowa
The Spielmann .... Herr Max Pallenberg
(as Grand Inquisitor)
The Old King ..... Mr. J. H. Irvine
The Executioner. The Twelve Inquisitors.

SIXTH EPISODE.
The Nun .... Mlle. Natacha Trouhanowa
The Spielmann .... Herr Max Pallenberg
(as Hag)
The Young Girl .. Miss Leonora Caldwell

SEVENTH EPISODE.
The Nun .... Mlle. Natacha Trouhanowa
The Spielmann .... Herr Max Pallenberg
(as Death)
Ghosts of the Dead Lovers.
—Olympia

23. *Goody Two Shoes*—Britannia.
23. *Babes in Toyland*—Camden.
23. *Babes in the Wood*—Coronet.
23. *Mother Goose*—Crystal Palace.
23. *Dick Whittington*—Pavilion.

23.**Peter Pan*, play, in three acts, by J. M. Barrie (originally produced December 27, 1904, Duke of York's).
Peter Pan ..... Miss Pauline Chase
Jas. Hook .....Mr. E. Holman Clark
Mr. Darling ..... Mr. Donald Calthrop
Mrs. Darling .....Miss Viva Birkett
Wendy Moira Angela Darling
Miss Hilda Trevelyan
John Napoleon .....Mr. Stephen Thomas
Michael Nicholas Darling
Master Alfred Willmore
Nana .....Mr. Edward Sillward
Tinker Bell ..... Miss Jane Wren
Tootles ..... Miss Gertrude Lang
Nibs ..... Miss Stephanie Bell
Slightly ..... Mr. W. West
Curly ..... Miss Marjorie Graham
First Twin ..... Miss Doris Macintyre
Second Twin ..... Miss Rosemary Craig
Smee ..... Mr. George Shelton
Gentleman Starkey....Mr. Charles Trevor
Cockson ..... Mr. Charles Medwin
Mullins ..... Mr. Chris Walker

Peter Pan (continued).

Cecco ..... Mr. William Luff
Jukes ..... Mr. James English
Noodler ..... Mr. John Kelt
Pirates .....
Messrs. A. Grand, D. Darrell, and S. Spencer.
Great Big Little Panther
Mr. Humphrey Warden
Tiger Lily .....Miss Margaret Fraser
Mermaid .....Miss Evangeline Hilliard
Baby Mermaid .....Miss Moya Nugent
Liza .....Miss Moya Nugent
Crocodile .....Messrs. Nagle and Searle
Ostrich ..... Mr. E. Marini
—Duke of York's.

26.**The Three Musketeers* (transferred from the Lyceum)—Prince's.

26.**The Blue Bird*, fairy play, in five acts, by Maurice Maeterlinck, translated by Alexander Teixeira de Mattos (originally produced December 8, 1908, Haymarket; revived with the addition of a new scene December 19, 1910).
Mummy Tyl .... Miss Vivienne Whitaker
Daddy Tyl ..... Mr. E. A. Warburton
Tyltyl ..... Miss Dorothy Burgess
Mytyl ..... Miss Mattie Block
The Fairy Berylune .. Miss C. Addison
Bread ..... Mr. Edward Rigby
Fire ..... Mr. Allan Glen
Tylo, the Dog .... Mr. Ernest Hendrie
Tyltette, the Cat .... Mr. Norman Nage
Water ..... Miss Gladys Ellam
Milk ..... Miss Gladys Burgess
Sugar ..... Mr. H. R. Hignett
Light ..... Miss Mary Barton
Gaffer Tyl ..... Mr. H. Asheton Tonge
Granny Tyl ..... Miss Daisy England
Night ..... Miss Madge McIntosh
Time ..... Mr. C. V. France
The Oak ..... Mr. E. A. Warburton
Neighbour Berlingot .... Miss C. Addison
Neighbour Berlingot's Little Daughter
Miss Marie Crowden
—Queen's.

26. *For Her*, melodrama, in four acts, by E. Hill-Mitchelson.
The King of Bosnia..Mr. Arthur Lenfrere
Prince Rambra .. Mr. Charles B. Bedells
Duke of Nesta .... Mr. Stephen Vereker
General von Slashburg..Mr. Russell Bague
Hon. Jack Woodville..Mr. Gerald Kennedy
Andrea Rouville .. Mr. Leonard Lawrence
Hugar ..... Miss Beatrice Fitzhugh
Duke of Carva ..... Mr. Harry Harrop
Gough ..... Mr. C. H. Henderson
Bora ..... Mr. Cyril Maitland
Pluty ..... Mr. Walter Hastings
The Queen of Bosnia..Miss Violet Carlyle
Countess Casina .... Miss Beatrice Shirley
Baroness von Slashburg..Miss Ella Sennett
Fosca ..... Miss Ada Douglas
—Osborne, Manchester.

26. *Kit Carson, the Blind Detective*, drama, in five acts, by Ben Landeck and Inspector Guilbert.
Kit Carson .....Mr. John S. Millard
Ned Patterson ...Mr. Chas. H. Longden
Mervyn Fitzroy .....Mr. Edward Vivian
Jim Poole .....Mr. Henry Deane
Peter Merrion .....Mr. Victor Knight
Pedro Pasquale .....Mr. Bernard Liell
Inspector Starkey .....Mr. A. H. Cann
Joe .....Mr. Frederick Valder
Jim .....Mr. Stanely Wynton
Letitia .....Miss Maisie Wood
Dolly .....Miss Jeannie Weston
Annie Poole ....Miss Cathleen Kavanagh
Jack Paterson .....Miss Marie Longden
Norah Patterson Miss Georgette Thierry
—Royal, Leamington.

26. *Black Hand, The*, detective drama, by Fred Moule—Foresters.

26.**Charley's Aunt*, farcical comedy, in three acts, by Brandon Thomas. (Originally produced February 29, 1892, Royal, Bury St. Edmunds; December 21, 1892, Royalty.)
Sir Francis Chesney..Mr. T. McC. Stewart
Stephen Spettigue .....Mr. Henry Hare
Charles Wykeham ..Mr. Robert Burnett
Lord Babberley..Mr. Charles Windermere
Brassett .....Mr. Sydney Compton
Donna Lucia D'Aladore Miss Ada Ferrar
Kitty Verdun
Miss Amy Brandon-Thomas
Amy Spettigue .....Miss Ursula Grant
Ela Delahay .....Miss Eva Rowland
—Whitney.

26. *Snow White*, fairy play, in two acts, by Henry Gilldige Green, music by Wolfgang von Bartels.
A Fairy .....Miss Iris Rowe
Grimhoff .....Mr. Brember Wills
Nurse .....Miss Margaret Withers
Old Sarah .....Miss Ada King
The Good Queen .....Miss Beatrice Fay
Princess Eldreda ....Miss Mona Limerick
Snow White .....Miss Isabel Rowland
Prince Roland .....Mr. Alfred Wild
The Mirror .....Miss Carrie Haase
Voice of Demon ....Mr. Terence Nerrey
Voice of Forest..Miss Margaret Withers
A Bear with a Sore Head
Mr. John Scott
An Old Wolf .....Mr. Arnold Reynor
A Wild Boar .....Mr. George Ridgeway
Wild Rose .....Miss Mabel Roberts
A Young Wolf .....Mr. Wilfred Eaton
Bo-Bo .....Mr. W. G. Fay
Acorn .....Mr. Francis Hope
Robin .....Mr. Percival Madgewick
Splutterbout .....Mr. Ivor Barnard
Rimple .....Mr. Geoffrey Wilkinson
Rumple .....Mr. Percy Goodyer
Pimple .....Mr. William Podmore
Messenger .....Mr. Eric Williams
—Gaiety, Manchester.

26. *The New Clown*, H. M. Paull's three-act farce (originally produced February 8, 1902, Grand Margate), adapted to musical comedy purposes by Charles Ommanney, lyrics and music by Tom Wood.
Lord Cyril Garston.....Mr. Victor Kerr
Capt. Jack Trent .....Mr. Frank Nugent
Joe Dixon .....Mr. George Barran
Jesse Lamb .....Mr. Jack Hellier
Tom Baker .....Mr. George Byrne
Billy .....Mr. Alfred Lawrence
Hezekiah Pennyquick
Mr. Monty Godwin
Fred .....Mr. Gerald Smithers
Figgis .....Mr. Frank Searle
Policeman.....Mr. Reginald Hollingdale
Tommy .....Miss Babs Kendal
Winnie Chesterton.....Miss Marie Moss
Maud Chesterton .....Miss Violet Leslie
Trixie .....Miss Betty Norton
Fifi .....Miss Pearle D'Alroy
Babs .....Miss Nora Gunter
Cheeky .....Miss Dolly Manners
Queenie .....Miss Violet Delver
Fluffy .....Miss Ena Wilson
Rosie .....Mis Dulcie Dalmer
—Palace, Rugby.

26.**Tales of Hoffmann*—London Opera House.

26. *Little Red Riding Hood*—Alexandra Palace.

26. *The House that Jack Built*—Borough.

26. *Cinderella*—Brixton.

26. *Dick Whittington*—Broadway.

26. *The Babes in the Wood*—Croydon Grand.

26. *Cinderella*—Dalston.

26 *Hop o' My Thumb*—Drury Lane.

26. *Red Riding Hood*—Ealing.

26. *Robinson Crusoe*—Elephant and Castle.

26***The Count of Luxembourg.* (Special provincial production of piece while still in its original run at Daly's).
Grand Duke Rutbinoff....Mr. Eric Thorne
Brissard ..... Mr. Lauri de Frece
Registrar ..... Mr. Grafton Williams
M. de Pierre ..... Mr. Harold Batt
Mons. de Tresac .... Mr. Norman Greene
Mons de Valmont .... Mr. Philip Green
Peligrin ..... Mr. Francis Pater
Mentschikoff ..... Mr. N. Edwards
Paulovitch ..... Mr. A. Colne
Lavigne ..... Mr. Stewart Patterson
Boulanger ..... Mr. R. A. Swinhoe
Saville ..... Mr. Ivan Clarke
Count René of Luxembourg
Mr. Robert Michaelis
Juliette ..... Miss Daisy Burrell
Princess Kokozeff .... Miss Grace Wixon
Lisette ..... Miss Winifred Griffiths
Fleurette ..... Miss Gertrude Gould
Coralie ..... Miss Dorothy Raynor
Amelie ..... Miss Maidie Andrews
Rosalie ..... Miss Lillian Gilbert
Ninette ..... Miss May Poole
Clairette ..... Miss Hilda Coward
Sidonie ..... Miss Sibyl Ivor
Susette ..... Miss Audrey Mason
Babette ..... Miss A. Bounds
Thérèse ..... Miss Addie Hine
Angèle Didier .... Miss Phyllis Le Grand
—Prince's, Manchester.

26. *Cinderella*—Kennington.
26. *Aladdin*—King's.
26. *Tom, Tom, the Piper's Son*—Kingston.
26. *The Babes in the Wood*—Lewisham Hippodrome.
26. *Dick Whittington*—Lyceum.
26. *Jack and the Beanstalk*—Lyric, Hammersmith.
26. *Boy Blue*—Marlborough.
26. *Dick Whittington*—Shakespeare.
26. *Robin Hood and His Merry Men*—Tottenham Palace.
26. *Aladdin*—Walthamstow Palace.
26. *The Babes in the Wood*—West London.
26. *Humpty-Dumpty*—Wimbledon.

28.***Sweet Nell of Old Drury*, play, in four acts, by Paul Kester (originally produced August 30, 1900, Haymarket).
Charles II. ..... Mr. Malcolm Cherry
Lord Jeffreys ..... Mr. James Berry
Lord Rochester ..... Mr. Henry Hewitt
Lord Lovelace ..... Mr. Frederick Grove
Sir Roger Fairfax .. Mr. Alfred Kendrick
Percival ..... Mr. Arthur Williams
Rollins ..... Mr. Arthur Applin
Lacey ..... Mr. Maurice Elvey
Captain Clavering .... Mr. J. C. Edwards
Lord-in-Waiting ..... Mr. George Dudley
First Alderman .... Mr. Horace Hodges
Second Alderman ..... Mr. Leslie Gordon
Mercer .... Mr. H. Humberstone Wright
William ..... Mr. John Beamish

Sweet Nell of Old Drury (continued).
Nebuchadnezzar .. Master Edward Dennie
Lady Castlemaine .... Miss Miriam Lewes
Duchess of Portsmouth..Miss Muriel Dole
Lady Olivia Vernon..Miss Molly Terraine
Tiffin ..... Miss Winifred Rae
Nell Gwyn ..... Miss Julia Neilson
—New.

28.¶*Trapped*, play, in one act, by Maude Thompson—Palace Pier, St. Leonards.

30. *Nightbirds*, musical play, in three acts (up-to-date version of Johann Strauss's *Die Fledermaus*), book by Gladys Unger, lyrics by Arthur Anderson, music by Johann Strauss.
Ilka ..... Miss Muriel George
Gabor Szabo ..... Mr. Maurice Farkoa
Leopold ..... Mr. Willie Atom
Countess Rosalinda Cliquot
Miss Constance Drever
Dr. Berncastler .... Mr. Claude Flemming
Count Max Cliquot..Mr. C. H. Workman
Blind ..... Mr. Stanley Brett
Hochheimer ..... Mr. Tom A. Shale
Minna ..... Miss Mabel Burnege
Prince Orloffsky .... Mr. John Deverell
Inspector of Police .. Mr. J. E. Thornhill
A Warder ..... Mr. William Abingdon
Mattoni ..... Mr. A. W. Baskcomb
Sidi ..... Miss Hilda Vining
Irma ..... Miss Vashti Earle
Faustine ..... Miss Ethel Morrison
Natalie ..... Miss Eileen North
Sabine ..... Miss Dorothy Moulton
Hermine ..... Miss Phyllis Allen
Melanie ..... Miss Winnie Murray
Felicita ..... Miss Danie Rayne
Fritzi ..... Miss Gogo Murray
Doreen ..... Miss Violet Vernon
Adele ..... Miss Ferne Rogers
Silvia ..... Miss Cyllené Moxon
Alfred ..... Mr. Otto Alexander
Franz ..... Mr. Murri Moncrieff
Ernest ..... Mr. Edmund Digues
Joseph ..... Mr. Frank Melville
Wilhelm ..... Mr. Arthur Ballance
Oscar ..... Mr. Charles Chamier
1st Footman ..... Mr. Alec Johnstone
2nd Footman ..... Mr. Edward James
3rd Footman ..... Mr. G. Jones
4th Footman ..... Mr. Ritte
—Lyric.

31. *Auf der Sonnenseite (On the Sunny Side)*, comedy, in three acts, by Oscar Blumenthal and Gustav Kadelburg. (Produced by the Deutscher Bühnen Verein.)
Botho, Freiherr von Sandorf
Herr Leo Schaerf
Thessa ..... Frau Olga Sylge
Richard von Brick .... Herr Max Sylge
Heinrich Wulkow ..... Herr Ernst Kuehl
Caroline ..... Fräulein Alga Romberg
Käthe ..... Fräulein Hedda Kostner
Heinitz ..... Herr Albert Zettler
Franz ..... Herr Richard Mueller
Jean ..... Herr Alfred Goltermann
—Court.

FIRES IN THEATRES.

February 19.—Slight fire at the Royal, Coatbridge.

February 20.—Slight fire at the Pavilion, Newcastle.

May 9.—Slight fire at the Royal, Aldershot.

June 10.—Palace, Jarrow, destroyed by fire.

May 9.—Empire, Edinburgh. Stage burnt out. Lafayette and several members of his company lost their lives. To the Empire, Edinburgh, had been given the signal honour of being chosen by the King for a gala performance, which, of course, had to be abandoned. This would have been the first time the variety stage had been officially recognised by the King.

August 13.—Wonderland.

October 21.—Empire, Cosy Corner, Romford.

November 5.—Fire at the Tivoli, Pentre.

INDEX TO PLAYS.

ALPHABETICAL LIST OF BRITISH PLAYS PRODUCED IN THE BRITISH ISLES DURING THE YEAR 1911.

Full particulars and casts will be found in the preceding pages.

The particulars in parentheses refer to prior productions in the provinces.

ABBE'S GARDEN, THE—March 31, Globe.
ABOVE SUSPICION—June 28, Haymarket.
ABSINTHE—June 16, Court.
ACCORDING TO HIS LIGHTS—October 26, Lyceum Club.
AFTERWARDS—May 19, St. James's (January 24, Devonshire Park, Eastbourne).
AFTER JENA—June 12, Little.
AIR QUI CHARME, L'—December 19, Crystal Palace.
ALCESTIS—December 15. University of London.
ALGERIAN GIRL, THE—June 5, Kennington.
ALICE IN GANDERLAND—October 27, Lyceum.
ALLEGORY, AN—April 25, Rehearsal.
ALL THAT MATTERS—February 8, Haymarket.
AMBITION AND THE WOMAN—March 31, Balfour Institute, Liverpool.
ANGEL OF THE WHITE FEET, THE—May 22, County, Kingston.
ANNERSLEY'S BRIDE—March 18, West Hampstead Town Hall.
ANNIVERSARY, THE—December 5, Lyceum Club.
APPLE, THE—July 14, "The Laurels," Putney.
ARCTIC CURE, THE—May 9, Empire, Southend.
ARIADNE IN NAXOS—July 9, Little.
ART OF TIMMINS, THE—June 12. Little.
ASK NO QUESTIONS AND YOU'LL HEAR NO STORIES—March 11, Little.
ATHENE—February 6, Royal, King's Lynn.
AT THE COURT OF XERES—April 16, Little.
AT WILLOW CREEK—June 19, Castle Pavilion, Littlehampton.
AUF DER SONNENSEITE (On the Sunny Side)—December 31, Court.
AURORA'S CAPTIVE—October 26, New, Cardiff. (S.P. December 13, 1904, Ladbroke Hall, W.).
AUTOCRAT OF THE COFFEE STALL, THE—April 27, Royalty, Glasgow.
AUTUMN ROSES—July 31, Gaiety, Hastings.
AVIATOR, THE—September 28, Lyceum Sheffield.
'AWKINS'S ORDEAL—October 23, Coronet.

BABY MINE—February 22, Criterion.
BANISHED FROM HOME—May 29, Britannia.
BARDELYS THE MAGNIFICENT—February 21, Globe (August 29, 1910, Royal, Birmingham).
BARNABY RUDGE—December 11, Broadway.
BARON TRENCK—April 22, Whitney.
BATTLE OF LIFE, THE—January 3, Oddfellows' Hall, Jersey.
BEAR, THE—May 13, Kingsway.
BEFORE SUNRISE—January 24, Little.
BEFORE THE DAWN—May 29, Scala.
BEIDEN LEONOREN, DIE—November 26, Court.
BELLA DONNA—December 9, St. James's.
BELLE OF BARCELONA, THE—April 3, King's, Sutton-in-Ashfield.
BELLE OF THE SKIES, THE—May 22, Royal, Birmingham.
BELLS OF LIN-LAN-LONE, THE—May 22, Lyceum, Newport.
BEST MAN, THE—April 18, Royalty, Glasgow.
BEST OF A BAD BARGAIN, THE—July 26, Gaiety, Dublin.
BETSY—October 20, Ladbroke Hall, W.
BETTER NOT INQUIRE—April 20, Prince of Wales's.
BETTY BEGUILED—September 29, Grand Pier Pavilion, Weston-super-Mare.
BIRTHRIGHT—June 8, Court.
BLACK HAND, THE—December 26, Foresters'.
BLACKGUARD OF THE QUEEN'S REGIMENT, THE—March 20, Elephant and Castle (December 19, 1910, Hippodrome, Wigan).
BLIND GOD, THE—May 29, Little.
BLIND WOMAN, A—June 13, Court.
BLOOD FLOWER, THE—November 13, Gaiety, Manchester.
BONITA—September 22, Queen's.
BONNIE MARY—November 27, Royal, Edmonton (August 5, Royal, Dewsbury).
BOUQUETS FOR BREAKFAST—January 26, Rehearsal (S.P. October 18, 1910, Ladbroke Hall, W.).
BORSTAL BOY, THE—November 26, His Majesty's.
BOSS, THE—January 2, St. James's.
BOW SING—February 24, Ladbroke Hall, W.
BREAKING A WOMAN'S HEART—November 27, Lyric, Hammersmith.
BROKEN MIRROR, THE—July 7, Royal, Worthing.
BROTHER OF MEN, A—March 17, Gaiety, Leith.
BUNCH OF LAVENDER, A—December 18, Hardwicke Street Hall, Dublin.
BUNTY PULLS THE STRINGS—July 4, Playhouse.
BUSINESS—March 19, Aldwych. S.P. March 17, Aldwych.
BUTTERFLY ON THE WHEEL, A—April 18, Globe.

CALL OF DUTY, THE—October 2, South Parade Pier, Portsmouth.
CAPTAIN JACK—February 16, Royalty, Morecambe.
CARAVANNERS, THE—February 27, Gaiety, Hastings.
CAREER OF NABLOTSKY, THE—February 28, Royalty (see also THE GREAT YOUNG MAN).
CARNAVAL, LE—October 17, Covent Garden.
CASE OF BECKY, THE—October 20, Dalston.
CASTING-OUT OF MARTIN WHELAN, THE—June 14, Court (September 29, 1910, Abbey, Dublin).
CASTLES IN THE AIR—April 11, Scala.

CELIBATE, THE—December 3, Court.
CHAIR OF LOVE, THE—June 13, Court.
CHANCE OF A LIFETIME, THE—August 21, Kennington.
CHARITY—December 4, Opera House, Belfast.
CHARM OF LIFE, THE—July 14, Duke of York's.
CHERRY ORCHARD, THE—May 28, Aldwych.
CHRISTINA—November 28, Playhouse (June 6, 1910, Royalty, Glasgow).
CHRISTMAS PRESENT, A—March 11, Little.
CHRISTMAS GEESE—July 24, Holy Trinity Rooms, Southall.
CHUTE DU DIEU, LA—December 3—Boudoir.
CLANCY NAME, THE—June 19, Court.
CLEOPATRA—July 7, Covent Garden.
CLASSICAL INSTANCE, A—November 21, Kelly's, Liverpool.
COATS—June 14, Court (December 1, 1910, Abbey, Dublin).
COINER'S WIFE, THE—February 20, Royal, Colchester.
COLOMBINE—December 7, Clavier Hall, W.
COLONEL AND THE LADY, THE—November 4, Playhouse.
COMPENSATION—June 20, Rehearsal.
COMEDY OF BOHEMIA, A—May 21, Socialist Clubhouse, Handforth.
CONCERT, THE—August 23, Duke of York's.
CONTEST, THE—January 26, Lyceum Club.
CONVERSION, THE—November 23. Marlborough (September 20, Royal, Manchester).
COPHETUA—November 18, Assembly Rooms, Edgbaston.
COUNTER REFORMATION, A—April 7, Studio, Bedford Street, W.C.
COUNT OF LUXEMBOURG, THE—May 20, Daly's.
COUNTRY ROSE, A—October 2, King's, Longsight.
CROCK OF GOLD, THE—January 2, Theatre, Arbroath.
CROWNING OF THE KING, THE—May 29, Queen's, Manchester.
CRUCIBLE, THE—June 7, Comedy.
CUPID AND THE CAPTAIN—September 18, Palace Pier, Brighton.
CURE, THE—March 11, Empire, Southend.
CURING ELIZA—May 1, Opera House, Scarborough.
CURSE OF CARADOS, THE—January 9, Church Hall, Britannia Row, N.
CUTTING OF THE KNOT, THE—March 13, Royalty, Glasgow.

DAD—November 4, Playhouse.
DARK LADY, THE—January 4, Town Hall, Crediton.
DEATH TRAP, THE—March 18, Alexandra Hall, Leeds.
DEBT OF HONOUR, A—May 4, Rehearsal
DECEIVERS THREE—January 14, Freehold Social Institute, New Southgate.
DELIVERER, THE—January 12, Abbey, Dublin.
DESERTER, THE—June 12, Royal, Woolwich (April 24, Royal Palace, Ramsgate).
DEUX PIERROTS, LES—October 24, Boudoir, W.
DEVIL'S TINSEL, THE—July 19, Royal, Worcester.
DEVIL'S TRAP, THE—March 31, His Majesty's, Barrow.
DICKY'S LUCK—June 14, Ladbroke Hall, W.
DISTRACTED PREACHER, THE—November 15, Dorchester Village Hall.
DIXON'S DIVORCE—March 20, Gaiety, Hastings.
DOCTOR'S EXPERIMENT, THE—April 24, Fulham (March 6, Lyceum, Stafford).
DOLLY'S WEEK END—June 14, Ladbroke Hall, W.
DOMBEY AND SON—June 14, Savoy.
DOUBLE DECEPTION, A—May 4, Rehearsal.
DOUBLE VICTORY, A—April 22, Cripplegate Institure.
DOWN STREAM—September 18, Pier Pavilion, Hastings.
DRONE, THE—January 11, Garrick Chambers, Stockport.
DUKE OR DEVIL—November 21, Crystal Palace.
DUKE'S WAGER, THE—November 3, Dalston.
DUMB AND THE BLIND, THE—November 20, Royalty, Glasgow.
DUNKLE PUNKT, DER (The Dark Spot).—December 17, Court.
DWELLERS IN GLASS HOUSES—November 30, Devonshire Park, Eastbourne.
ECLECTIC'S CLUB, THE—April 25, Rehearsal.
EDGE OF THE STORM, THE—December 2, County Hall, St. Albans.
ELEANOR'S ENTERPRISE — December 11, Gaiety, Dublin.
ENCHANTRESS, THE—October 9, Ladbroke Hall, W.
ENDING, THE—March 7, Court.
'ENERY BROWN—February 4, Town Hall, Epsom.
EPISODE, AN—March 11, Little.
ERBE, DAS—May 21, Scala.
ESTHER WATERS—December 10, Apollo.
EVE OF HER WEDDING, THE—September 18, Royal, Woolwich (May 27, 1907, Royal, Sunderland).
EVERYWIFE—June 13, Ladbroke Hall, W.
EXPERT OPINION—November 21, St. James's (November 16, Town Hall, Maidenhead).

FAILURE, THE—November 9, Court.
FAIR IMPOSTOR, A—July 10, Lyric, Hammersmith.
FAIRY CAP, THE—November 14, His Majesty's.
FAIRY GLEN LAUNDRY, THE—August 21, Palace Pier, Brighton.
FAIRY MASQUE OF LOVE AND EMPIRE—November 28, Connaught Rooms, W.C.
FANCIULLA DEL WEST, LA—May 29, Covent Garden.
FANCY FREE—November 10, Gaiety, Manchester.
FANNY'S FIRST PLAY—April 19, Little.
FATHER—July 17, Palace, Tynemouth.
FATHER, THE—July 23, Rehearsal.
FEMALE DETECTIVE, THE—February 27, Royal Stratford (May 30, 1910, Osborne, Manchester).
FEMME DE L'ACTEUR, LA—December 3, Boudoir, W.
FIRST ACTRESS, THE—May 8, Kingsway.
FIRST LOVE—October 7, Rehearsal.
FLAIL OF FATE, THE—October 13, New, Hawick.
FOILED BY A WOMAN—December 4, Junction, Manchester.
FOOL OF THE FORCE, THE—August 4, Empire, Southend.
FOOL THERE WAS, A—March 21, Queen's.
FOR A CHILD'S SAKE—June 19, Castle Pavilion, Littlehampton.
FORCE OF CIRCUMSTANCES—February 20, Gaiety, Dundee.
FOREST OF HAPPY DREAMS, THE—April 15, Queen's.
FOR HER—December 26, Osborne, Manchester.
FOR LOVE OF HIS DAUGHTER—February 6, Palace, Newcastle.
FOR MOTHER'S SAKE—May 22, Dalston.
FOR ONE NIGHT ONLY—May 29, Little.
FORTY WINKS—October 30, Royal-Hippodrome, Eastbourne.
FOWL PLAY—February 20, Broadway.
FREAK OF FATE, A—May 8, Fulham.
FROM PRISON TO PALACE—May 8, Royal, Liverpool.

FRONTIER QUEEN, THE—October 23, Royal, Woolwich (S.P., July 8, Alexandra, Hull).
FUGUE DE MADAME CARAMON, LA—October 24, Boudoir, W.
FULFILMENT, THE—May 11, Stafford House, St. James's.
FULL MOON, THE—June 15, Court (November 10, 1910, Abbey, Dublin).
FUNDAMENTAL PRINCIPLE, THE—February 16, Criterion.

GAY WIDOW, THE—October 9, Palace Pier, Brighton.
GEISHA GIRL, THE—October 23, Empire, Wolverhampton.
GERALDINE WANTS TO KNOW—August 14, Royal, York.
GIRL FROM NOWHERE, THE—May 1, Opera House, Woolwich (March 9, Palace, Rugby).
GIRL WHO COULDN'T LIE, THE—March 29, Royalty, Glasgow (July 6, Criterion).
GIRL WHO KNEW A BIT, THE—October 23, Elephant and Castle.
GIRL WITH THE CASH, THE—September 20, Kingsway.
GIRL WITHOUT A HOME, THE—July 24, Elephant and Castle.
GLAD EYE, THE—November 4, Globe (September 4, West Pier, Brighton).
GLASS SLIPPER, THE—December 11, Ealing.
GLAUBE AND HEINRAT—July 16, His Majesty's.
GODS OF THE MOUNTAIN, THE—June 1, Haymarket.
GOLDEN LAND OF FAIRY TALES, THE—December 14, Aldwych.
GOOD SAMARITAN, THE—November 20, Royal, Edmonton.
GOOD SORT, A—June 16, Court.
GOVERNOR-GENERAL, THE—January 23, Grand, Gainsborough.
GRANDPAPA—April 12, Athenæum, Glasgow.
GREAT ADVENTURE, THE—September 18, Royalty, Glasgow.
GREAT GAY ROAD, THE—December 21, Court (March 20, Royal, Torquay).
GREAT NAME, THE—September 7, Prince of Wales's.
GREAT YOUNG MAN, THE—October 31, Kingsway (see also THE CAREER OF NABLOTSKY).
GRECIAN PRINCESS, THE—November 27, Grand, Oldham.
GREEN ELEPHANT, THE—July 3, Comedy.
GREY ROOM, THE—November 23, Royal, York.
GROSSSTADTLUFT—October 1, Court.

HALF A CROWN—May 31, Royalty.
HAND ON THE LATCH, THE—March 18, Playhouse.
HAREM DOCTOR, THE—September 4, Queen's Park Hippodrome, Manchester.
HARTLEY FAMILY, THE—November 5, Court.
HAUNTED—April 10, Grand, Derby.
HEAD OF THE HOUSE—October 16, Scala.
HEART BOWED DOWN, THE—February 27, Lyric, Hammersmith (February 13, Junction, Manchester).
HEARTS v. DIAMONDS—April 20, Royal, South Shields.
HEIR TO THE THRONE, THE—March 6, Junction, Manchester.
HERODIADE—December 16, London Opera House.
HER RUINED LIFE—May 15, Royal, Woolwich (December 5, 1910, Clarence, Pontypridd).
HER WILD OATS—March 7, Rehearsal.
HIS CHILD WIFE—February 20, Brixton.
HIS HEART IN JAPAN—July 17, Royal, Woolwich (July 3, Royal, Smethwick).
HISTORIE OF JACOB AND ESAU, THE—March 6, Little.
HOME-SPUN HEART, A—July 17, Grand, Swansea.
HONEYMOON, THE—October 6, Royalty.
HONOR'S CHOICE—June 26, Queen's, Dublin.
HOPE, THE—September 14, Drury Lane.
HOSPITAL WARD, A—September 4, Queen's, Dublin.
HUSBAND'S DEVICE, A—March 25, Spear's Hall, Highgate, N.

IDEAL THIEF, AN—November 11, Town Hall, High Wycombe.
ILSA—May 12, Devonshire Park, Eastbourne.
INHERITANCE, THE—February 9, Iron Room, Stroud Green, N.
IN LOVE—July 26, St. James's.
INSPECTOR WISE, C.I.D.—April 1, Queen's.
IN THE CLOUDS—July 17, Royal, Bournemouth.
IN THE LAND OF THE CRYSANTHEMUM—June 12, Arcadian Pavilion, Leeds.
IN THE PATIO—March 23, Lyceum Club.
IN THE WORKHOUSE—May 8, Kingsway.
INVASION—September 2, Metropole, Glasgow.
IS MATRIMONY A FAILURE?—January 4, Criterion.

JACK AND JILL AND A FRIEND—May 8, Kingsway.
JACK FROST—October 14, Bijou, Bayswater.
JAMES AND JOHN—March 27, Haymarket.
JAPPY CHAPPY—May 11, Stafford House, St. James's.
JERRY BUILDERS, THE—December 5, Opera House, Belfast.
JUDGE OF CHARACTER, A—March 18, West Hampstead Town Hall.
JUG OF WINE, THE—November 26, His Majesty's.
JUST A GIRL—October 2, Lyceum, Stafford.

KATRIENO—May 17, Pagoda, Littlehampton.
KEEPSAKES—March 18, Little.
KILLIBEGS—November 27, Royal, York.
KING ARGIMENES—June 26, Court (January 26, Abbey, Dublin).
KING ARGIMENES AND THE UNKNOWN WARRIOR—Court, June 26 (January 26, Abbey, Dublin).
KING'S BRIDE, THE—June 19, Kennington.
KING'S DANCER, THE—November 7, Opera House, Jersey.
KING'S OATH, THE—May 26, Lyric, Hammersmith.
KISMET—April 19, Garrick.
KISS OF ISIS, THE—May 11, Royal, Nottingham.
KIT—November 20, Royal, Newcastle.
KIT CARSON, THE BLIND DETECTIVE—December 26, Royal, Leamington.
KITTY—August 11, Marlborough.
KONIGSKINDER—November 27, Covent Garden.

LADIES' DAY—October 4, Ladbroke Hall, W.
LADY COMPANION, THE—June 27, Royal, Crook.
LADY JANE—March 6, Artillery, Woolwich.
LADY OF THE SHADOWED HILL, THE—July 21, Kingsway.
LADY PATRICIA—March 22, Haymarket.
LADY VENBOROUGH'S VOW—October 16, Little.
LADY LAVENDER—November 20, Artillery, Woolwich (June 19, Royal, Manchester).
LAND OF NONLOCIA, THE—March 4, Royalty.
LAST OF THE ENGLISH, THE—July 21, Kingsway.

LAUGH AGAINST THE LAWYER, THE—April 28, Court.
LAUGHTER OF FOOLS, THE—March 9, Little.
LEGEND OF NARCISSUS, THE—April 17, Court.
LESSON IN RINKING, A—January 26, Rehearsal (August 18, 1910, Public Hall, Birchington).
LIEUTENANT FELBERG, LE—December 3, Boudoir, W.
LIFEGUARDSMAN, THE—September 6, Junction, Manchester.
LIFE IN CAMP—August 11, New, Oxford.
LILAC LAND—May 8, Mechanics' Hall, Nottingham.
LILY, THE—February 23, Kingsway.
LILY, THE BILL-TOPPER—April 13, Lyceum, Edinburgh.
LITTLE DREAM, THE—April 15, Gaiety, Manchester.
LITTLE PHIL'S MOTHER—February 20, Royal, Woolwich (October 4, 1909, Opera House, Wakefield).
LITTLE PROSPECTOR, THE—July 24, Grand, Swansea.
LITTLE SATAN—May 3, Prince's, Bristol.
LITTLE STONE HOUSE, THE—January 29, Aldwych; (October 9, Gaiety, Manchester).
LOAVES AND FISHES—February 24, Duke of York's.
LONESOME-LIKE—February 6, Royalty, Glasgow
LONG VALLEY CLAIM, THE—September 18, St. James's Hall, Worthing.
LORD JACK INTERVENES—November 27, Court.
LORDS AND MASTERS—May 22, Gaiety, Manchester.
LOVE CHARM, THE—September 4, Abbey, Dublin.
LOVE MILLS, THE—October 3, Globe.
LOVE STORY, A—July 31, Royal, Worthing.
LOWLAND WOLF, THE—February 15, Opera House, Leicester.
LUCIE—March 23, Lyceum Club.

MACALLISTER'S DREAM—March 12, Royalty, Glasgow.
MACDARRAGH'S WIFE—December 15, Abbey, Dublin.
MACGREGOR'S MIXTURE—June 12, Little.
MADAME'S HOLIDAY—February 4, Rehearsal.
MAID OF ORLEANS, THE—January 2, Westminster Cathedral Hall.
MAKING HIM JEALOUS—July 17, Scala.
MAN—November 14, Rehearsal.
MAN FROM ——, THE—June 19, Foresters'.
MAN PROPOSES, WOMAN DISPOSES—January 24, St. Peter's Hall, Hornsey.
MARIAGE DE MLLE. BEULEMANS, LE—September 16, Globe.
MARIONETTES, THE—September 23, Comedy.
MARRIAGE OF JULIA ELIZABETH, THE—November 17, Hardwicke Street Hall, Dublin.
MARRIED BY DEGREES—March 5, Court.
MARRIED WOMAN, THE—June 11, Aldwych.
MARY BROOME—October 9, Gaiety, Manchester.
MARY EDWARDS—May 8, Gaiety, Manchester.
MASQUE OF EMPIRE—July 17, Brixton School for Girls.
MASTER OF MRS. CHILVERS, THE—April 26, Royalty (April 10, King's, Glasgow).
MATCH-MAKING IN MAYFAIR—November 24, Court.
MATTER OF AGREEMENT, A—January 6, County Hall, Guildford.
MAUERBLUMCHEN—October 29, Court.
MIDNIGHT LONDON—November 6, Royal Edmonton (March 27, Star, Swansea).
MILLICENT, THE GIRTON GIRL—December 14, Gaiety, Douglas.
MINERAL WORKERS, THE—June 19, Court.
MINIATURE, THE—September 22, St. James's.
MIRACLE, THE—December 23, Olympia.
MIRACLE OF THE CORN, THE—May 2, Boudoir, W.
MRS. APPLEYARD'S AWAKENING—June 20, Rehearsal.
MRS. PLEASANCE—May 13, Kingsway.
MRS. WATERLOW CHAPERONES—February 24, Court.
MR. DAWSON AND MISS CLARK—March 28, Park Hall, Hanwell.
MR. JARVIS—February 16, Wyndham's.
MIXED MARRIAGE—June 7, Court (March 30, Abbey, Dublin).
MONEY SPIDER, THE—November 13, Scala.
MONIQUE—June 30, Lyceum Club.
MOONSHINE—September 16, Court (May 29, Hippodrome, Manchester).
MOTHER, THE—October 16, Little.
MOUSME, THE—September 9, Shaftesbury.
MUDDLE ANNIE—March 13, Royalty, Glasgow.
MYOSOTA—February 20, Royalty, Morecambe.
MYSTERIOUS MURDER IN THE MILL, THE —July 11, Botanic Gardens.

NAPOLEON'S VICTORY—July 3, Gaiety, Dublin.
NATOMA—February 25, Ladbroke Hall, W.
NEAR THING, A—February 20, Prince of Wales's.
NE'ER DO WELL, THE—June 29, Grounds of the Cranford Hall, Maidenhead.
NEW CLOWN, THE—December 26, Palace, Rugby.
NEW HAREM, THE—January 12, Little.
NEW JACK SHEPPARD, THE—May 8, Victoria, Broughton.
NIGHT BIRDS—December 30, Lyric.
NOBODY'S SWEETHEART—May 29, Little.
NO MOTHER TO GUIDE HER—January 2, Royal, Stratford
NUIT ROUGE—May 15, Scala.

OF TWO OPINIONS—June 20, Rehearsal.
OGRE, THE—September 11, St. James's.
OLAF LILIEKRANS—June 18, Rehearsal.
ONE OF THE DUKES—March 18, Playhouse.
ONLY A MILL GIRL—January 16, Junction, Manchester.
ONLY A WOMAN—June 16, Court.
ON THE LATCH—February 7, Rehearsal.
ORPHEUS IN THE UNDERGROUND—December 20, His Majesty's.
OTHER MAN, THE—May 24, Balham Assembly Rooms.
OUR FORTUNE—June 5, County, Kingston.
OUR GRAND-DAUGHTER—August 7, Scala.
OUR LITTLE FANCIES—November 13, Gaiety, Manchester.
OUR NERVOUS SYSTEM—April 15, Playhouse.
OUTCAST, THE—February 4, Town Hall, Epsom.
OUTLAWED—November 23, Court.
OUT OF THE STORM—April 28, Court.
OVER THE WALL—May 8, Royal, Margate.

PAGE, THE—January 28, Empire, Oldham.
PAGEANT OF THE LEAGUES, THE—October 27, Lyceum.
PAINS AND PENALTIES—November 26, Savoy.
PAIX CHEZ SOI, LA—October 24, Boudoir, W.
PANDORA, November 24, Court.
PANTOMIME DAME, A—April 10, Winter Gardens, New Brighton.
PARISIENNE, THE—June 26, Royalty.
PASSERS-BY—March 29, Wyndham's.
PASSING OF TALMA, THE—January 29, Aldwych.

PATTY PACKS A BAG—February 27, Grand, Southampton.
PAVILLON D'ARMIDE, LE—October 17, Covent Garden.
PAYMENT, THE—October 13, Rehearsal.
PECKHAM PRETENDER, THE—June 12, Pier Pavilion, Herne Bay.
PEER GYNT—February 26, Rehearsal.
PEGGY—March 4, Gaiety.
PEGGY PETERS—June 26, Scala.
PERICLES AND ASPASIA—June 26, Royalty.
PERPLEXED HUSBAND, THE—September 12, Wyndham's.
PHOCA—April 7, Studio, Bedford Street.
PIEDISH, THE—June 5, Court.
PIED PIPER OF HAMELIN, THE—June 26, Balmuto Gardens, Kirkaldy.
PIETRO OF SIENA—October 10, Studio Theatre.
PINCH OF ANOTHER MAN'S SHOES, THE—April 17, Grand, Hull.
PITCH AND TOSS—November 15, Court.
PITY OF IT, THE—March 22, Court.
PLAIN MIRIAM—December 14, New, Cambridge
PLAYING WITH FIRE—April 29, Comedy.
PLUME OF FEATHERS, A—May 4, Rehearsal.
POEM IN PANTOMIME, A—January 17, Little.
POLYGON, THE—February 5, Court.
POMANDER WALK—June 29, Playhouse.
POMPADOUR, LA—January 26, Savoy.
POOR JOE—March 3, Holloway Empire.
POPINJAY, THE—February 2, New.
PORTEFEUILLE, LE—November 20, Coronet.
PRESERVING MR. PANMURE—January 19, Comedy.
PRICE OF A GIRL'S HONOUR, THE—June 5, Lyric, Hammersmith.
PRICE OF COAL, THE—November 28, Playhouse.
PRICE SHE PAID, THE—June 12, Royal, Stratford (April 17, Gaiety, Burnley; S.P., January 20, Standard, Hetton).
PRIDE OF BYZANTIA, THE—August 21, Prince's, Bradford.
PRIDE OF LIFE—January 29, Aldwych.
PRINCE IGOR—July 7, Covent Garden.
PRINCE OF PLEASURE, A—February 20, Opera House, Kidderminster.
PROBATIONER, THE—November 13, Royalty, Glasgow.
PRO PATRIA—September 4, Queen's, Dublin.
PROVIDING FOR MARJORIE—October 9, Royalty, Glasgow.

QUALITY OF MERCY, THE—September 4, Royal, Manchester.
QUEEN HERZELEID—April 2, Court.
QUEEN OF SPADES, THE—February 4, Public Hall, Epsom.
QUEEN OF THE REDSKINS—September 18, Elephant and Castle.
QUEEN OF THE WICKED—March 27, Royal, Edmonton.
QUEEN'S CHAMPION, THE—October 23, Broadway (October 16, Opera House, Tunbridge Wells).
QUIET HONEYMOON, A—December 4, Coronet.
QUO VADIS?—November 13, London Opera House.

RAINBOW LAD—November 21, Devonshire Park, Eastbourne.
REALITIES—October 23, Gaiety, Manchester.
REAL MAN, A—January 27, Opera House, Wakefield.
REAL NAPOLEON, THE—March 9, Gaiety, Manchester.
RED 'RIA—February 22, Coronet (March 28, 1910, Gaiety, Manchester).
RED TURF—December 5, Opera House, Belfast.
RED WIDOW, THE—August 31, Ladbroke Hall, W.
REFORMATION OF DAVID, THE—May 2, Ladbroke Hall, W.
REGGIE'S DOUBLE—November 14, Haymarket.
REMEDY, THE—May 5, Court.
REPENTANCE—October 27, Grand, Leek.
RESTITUTION—March 7, Rehearsal.
REVENANTE, LA—October 29—Boudoir, W.
REWARD, THE—October 2, Coronet.
RIP VAN WINKLE—September 21, Playhouse.
RIVAL STARS—December 12, Gaiety, Dublin.
RIVAL, THE—May 4, Rehearsal.
ROCOCO—February 21, Court.
ROGUERIES OF SCAPIN—June 12, Court.
ROGUES OF THE RING—October 30, Foresters'.
ROSAMOND—February 28, Royalty.
ROSE SHOP, THE—(S.P.) February 24, Ladbroke Hall, W.
ROYALIST, THE—May 8, Royal, Margate.
RUIN OF A COUNTESS, THE—July 31, Royal, Sheffield.
RUIN OF HER LIFE, THE—February 13, Marlborough (October 31, 1910, Royal, Leicester).

SACRIFICE TO KALI, A—March 27, Rehearsal.
SALLY BISHOP—July 15, Prince of Wales's (May 15, King's, Glasgow).
SALOON, THE—January 17, Little.
SALVATION SAL—March 28, Albert Hall.
SAME LODGE—October 26, Prince of Wales's.
SCHEHERAZADE—October 19, Covent Garden.
SCHNAPP OF ROTTERDAM—July 29, Hippodrome, Eastbourne.
SEA OF TROUBLES, A—March 6, Surrey Masonic Hall.
SECRET AGENT, THE—May 9, Opera House, Cheltenham.
SECRETS OF STATE—June 1, Court.
SECURING A FORTUNE—October 26, Lyceum Club.
SEGRETO DI SUSANNA, IL—July 11, Covent Garden.
SHATTERED VENGEANCE—May 1, Victoria, Broughton.
SHERBERT JONES—September 20, Kingsway.
SINS OF THE RICH, THE—October 23, Royal, Stratford.
SISTERS—November 3, Kennington.
SITUATION VACANT—March 20, Opera House, Woolwich.
SKY SKIPPER, THE—November 27, Shakespeare.
SLAVES OF THE DRUG—November 24, Court.
SLEEPING PARTNER, THE—May 18, St. Peter's Parish Hall, Stockton.
SNOW WHITE—December 26, Gaiety, Manchester.
SOME SHOWERS—July 6, Playhouse (March 16, 1910, Tyne, Newcastle).
SOUL OF THE WORLD, THE—December 1, Imperial Institute.
SOULS ON THE TRAMP—December 12, 92, Victoria Street, S.W.
SPECTRE DE LA ROSE, LE—July 7, Covent Garden.
SPINKS AND CO.—February 27, Curzon Hall, Birmingham.
SPRING IN BLOOMSBURY—April 3, Gaiety, Manchester.
SPRING MAID, THE—September 30, Whitney.
SQUARE KING, THE—April 28, Royalty, Glasgow.
STAATSANWALT ALEXANDER—February 20, Cripplegate Institute.

STEPHEN MACQUOID, M.P. (OF LAMBETH ROAD)—October 5, Royal, Bury.
STORM IN A TEA SHOP, A—September 9, Vaudeville.
SUFFRAGE GIRL, THE—March 4, Court.
SUMURUN—October 5, Savoy.
SUNDE, DIE—April 11, Cripplegate Institute.
SWORDSMAN OF WOLFSBERG, THE—August 21, Royal, Blackburn.
SYLPHIDES, LES—July 7, Covent Garden.

TAFFY'S WIFE—May 11, Lyceum Club.
TAKING A CHANCE—September 25, County, Kingston.
TALLYMAN, THE—February 20, Coronet (February 28, 1910, Gaiety, Manchester).
TAVERN KNIGHT, THE—July 31, Royal Stratford (May 29, Prince of Wales's, Salford).
TEA GIRL, THE—September 21, Booksellers' Provident Retreat.
TEMPTRESS OF PARIS, THE—August 14, Royal, Woolwich (April 17, Alexandra, Sheffield).
TENOR AND THE MAID, THE—August 29, Scala.
TERRORIST, THE—April 15, Duke of York's.
TEST, THE—December 22, Little.
THAIS—February 7, Ladbroke Hall, W.
THAIS—July 18, Covent Garden.
THAT CHAUFFEUR CHAP—August 14, Broadway (April 24, Opera House, Belfast).
THAT FIVE POUND NOTE—July 14, Rehearsal.
THERE'S MANY A SLIP—October 9, Scala.
THESPIS COTTAGE—May 6, Opera House, Cheltenham.
THIEF-CATCHER, THE—May 22, Royal, Woolwich.
THIEF OF VIRTUE, A—March 18, Royal, Darwen.
THOSE WHO DWELL ON THE THRESHOLD—February 4, Metropole, Gateshead.
THREE MUSKETEERS, THE—November 8, Lyceum.
THROUGH DEATH VALLEY—December 11, Shakespeare.
TILL THE BELLS RING—June 6, Playhouse.
TO-MORROW'S DAWN—November 14 Haymarket.
TOPSY TURVY—April 29, Balham Assembly Rooms.
TO SERVE THE CROSS—February 3, Dalston.
TOUCH OF TRUTH, THE—May 26, St. James's.
TRACHINIAE of Sophocles, THE—July 6, Court.
TRAP, THE—January 17, Little.
TRAPPED—December 28, Palace Pier, St. Leonards.
TREASURE, THE—December 15, Raleigh Hall, Brixton.
TRIMMINGS—April 25, Rehearsal.
TRINKET, THE—February 23, St. John's Rooms, Stockton.
TRIP TO BRIGHTON, A—May 29, New.
TRUE WOMAN, A—April 21, Wyndham's.
TUPPENCE, PLEASE—December 7, Royalty.
TWISTING OF THE ROPE, THE—May 2, Boudoir, W. (October 21, 1901, Gaiety, Dublin).
'TWIXT THE NIGHTFALL AND THE LIGHT—October 23, Coronet.
TWO OF US—April 25, Stedman's Academy.
TWO PEEPS AT PICKWICK—July 8, Savoy.
TYBURN MARTYR, A — August 5, St. Thomas's School, Erdington.

UNDER THE ROSE—February 4, Rehearsal.
UNINVITED GUEST, THE — October 26, Prince of Wales's.

VENTURE AND VENGEANCE—December 8, Alhambra, Openshaw.
VIERGE FOLLE, LA—November 25, Coronet.
VIOLETS—October 31, Royal County, Kingston.
VIVE L'EMPEREUR—January 6, County Hall, Guildford.

WAITING GAME, A—June 3, Duke of York's.
WANDERING SOULS, THE—September 14, Ruda's Farm, Higham's Park.
WANTED, A COOK, APPLY, Etc.—September 18, Scala.
WANTED, A HOUSEKEEPER—June 14, Ladbroke Hall, W.
WANTED BY THE POLICE—December 11, Royal, Woolwich.
WAR GOD, THE—November 8, His Majesty's.
WATER DANCE, A—January 26, Savoy.
WAY OUT, THE—May 10, 92, Victoria Street, S.W.
WAYS OF A FLIRT, THE—September 21, Devonshire Park, Eastbourne.
WEAKEST LINK, THE—November 14, Rehearsal.
WEAKNESS OF WOMAN, THE—April 28, Royalty, Glasgow.
WEDDING BELLS—January 26, Savoy.
WEDDING MORNING, THE—March 11, Little.
WEE MACGREGOR—December 19, Royalty, Glasgow.
WHAT SHOULD A WOMAN DO?—September 4, Brixton.
WHAT SOME MEN DON'T KNOW—May 29, Little (May 1, Winter Gardens, Blackpool).
WHAT THE WORLD THINKS—May 20, Tivoli, Aberdeen.
WHERE THE RAINBOW ENDS—December 21, Savoy.
WHITE SECRET, A—December 4, Royal, West Bromwich.
WHY SHE DID IT—May 11, Lyceum Club.
WIDOW DEMPSEY'S FUNERAL, THE—December 18, Hardwicke Street Hall, Dublin.
WIFE FOR A DAY, A—April 17, Fulham (February 6, Royal, Macclesfield).
WILD GIRL OF THE FOREST, THE—September 4, Royal, Woolwich (August 14, Junction, Manchester; S.P., June 14, Royal, Wolverhampton).
WINTER SPORT—January 26, Lyceum Club.
WITCH, THE—January 31, Court (October 10, 1910, Royalty, Glasgow).
WITNESS FOR THE DEFENCE, THE—February 1, St. James's.
WOMAN, THE—April 7, Dalston.
WOMAN WHO LOVED, THE—November 2, Kennington.
WOUNDED BIRD, THE—November 1, Wyndham's.
WRITTEN IN RED—May 29, Royal, Brighton.

YOUNG LADY OF SEVENTEEN, THE—February 22, Criterion.

ZIGEUNERBARON, DER—May 28, Verein Deutsches Volkstheater, East Road, N.

PRINCIPAL REVIVALS.

ADMIRABLE CRICHTON, THE—November 11, Repertory, Liverpool.
ADMIRAL SPEAKS, THE—October 2, Court.
ARMS AND THE MAN—May 18, Criterion.
AS YOU LIKE IT—April 25, Coronet.
AS YOU LIKE IT—May 11, New.
AS YOU LIKE IT—May 30, His Majesty's.
ATALANTA IN CALYDON—April 4, Lyceum.

BLOT ON THE SCUTCHEON, A—November 18, St. George's Town Hall, E.
BLUE BIRD, THE—December 26, Queen's.
BOHEMOS—October 29, Boudoir, W.

CAT AND THE CHERUB, THE—May 31, Royalty.
CATASTROPHE, THE—February 20, Opera House, Woolwich.
CHARLEY'S AUNT—December 26, Whitney.
COMING OF AIDEEN, THE—September 4, Queen's, Dublin.
COUNT OF LUXEMBOURG, THE—December 26, Prince's, Manchester.
COUSIN KATE—April 15, Playhouse.

DOLL'S HOUSE, A—March 6, Court.

FAREWELL SUPPER, A—March 11, Little.
FAUST—December 1, London Opera House.

GISELLE—October 16, Covent Garden.
GRACE—February 6, Duke of York's.

HAMLET—March 18, Queen's (H. B. Irving's).
HAMLET—November 9, Lyceum, Edinburgh (Laurence Irving's).
HEDDA GABLER—May 27, Kingsway.
HENRY VIII.—June 12, His Majesty's; July 10, His Majesty's.

IMPORTANCE OF BEING EARNEST, THE—June 26, St. James's.

JIMMY—May 18, Criterion.
JOHN GABRIEL BORKMAN—January 26, Court.
JULIUS CÆSAR—May 22, His Majesty's.

LADY WINDERMERE'S FAN—October 14, St. James's.
LITTLE STONE HOUSE, THE—October 9, Gaiety, Manchester.
LOWER DEPTHS, THE—December 2, Kingsway.
LUCIA DI LAMMERMOOR—December 12, London Opera House.

MACBETH—September 5, His Majesty's.
MAN AND SUPERMAN—September 28, Criterion.
MARGARET CATCHPOLE—May 20, Duke of York's.
MARRIAGE OF KITTY, THE—June 8, Duke of York's.
MASTER BUILDER, THE—March 28, Little.
MEMBER OF TATTERSALL'S, A—July 27, Kursaal, Bognor.
MERCHANT OF VENICE, THE—June 1, His Majesty's.
MERRY WIVES OF WINDSOR, THE—February 25, Garrick.
MERRY WIVES OF WINDSOR, THE—July 3, His Majesty's.
MESSAGE FROM MARS, A—December 9, Prince of Wales's.
MIDSUMMER NIGHT'S DREAM, A—April 17, His Majesty's.
MONEY—May 17, Drury Lane.
MONNA VANNA—June 1, Court; December 4, Gaiety, Dublin.
MUCH ADO ABOUT NOTHING—May 5, Coronet.

NAN—May 16, Little.

ONLY WAY, THE—May 24, Lyceum.

PELLEAS AND MELISANDE—July 11, Lyceum.
PETER PAN—December 23, Duke of York's.
PETIT HOTEL, LE—October 29, Boudoir, W.; November 20, Coronet.
PRISONER OF ZENDA, THE—March 1, Lyceum.

RICHARD III.—June 6, His Majesty's.
ROCOCO—October 3, Little.
ROMEO AND JULIET—September 2, New.
ROYAL DIVORCE, A—July 26, Lyceum.

SALOME—February 27, Court.
SCARLET PIMPERNEL, THE—January 2, New; June 26, New.
SENTIMENTAL CUSS, A—May 22, Prince of Wales's.
SENTIMENTALISTS, THE—October 3, Little.
SINS OF SOCIETY, THE—March 30, Drury Lane.
SPECKLED BAND, THE—February 6, Strand.
SYLPHIDES, LES—July 17, Covent Garden.
SWEET NELL OF OLD DRURY—December 28, New.

TALES OF HOFFMANN—December 26, London Opera House.
TAMING OF THE SHREW, THE—May 20, Coronet.
TAMING OF THE SHREW, THE—June 9, His Majesty's.
TURN OF THE ROAD, THE—November 17, Hardwicke Street Hall, Dublin.
TWELFTH NIGHT—June 5, His Majesty's.
TWELVE POUND LOOK, THE—October 3, Little.

VICE VERSA—December 18, Comedy.

WALTZ DREAM, A—January 7, Daly's.
WATER CARRIER, THE—November 16, His Majesty's.
WAYFARERS, THE—November 15, Dorchester Village Hall.
WINTER'S TALE THE—January 14, Queen's Manchester.

AUTHORS OF THE YEAR.

AN ALPHABETICAL LIST OF AUTHORS AND COMPOSERS WHOSE PLAYS, OPERAS, ETC., HAVE BEEN PRODUCED OR REVIVED DURING THE YEAR 1911, ALSO OF THOSE WHOSE WORKS HAVE BEEN DRAWN UPON BY DRAMATISTS, INCLUDING AUTHORS OF FOREIGN PLAYS FROM WHICH ENGLISH ADAPTATIONS HAVE BEEN MADE.

No references are included to the plays of Shakespeare or to familiar operas.
"Sketch" refers to a play produced in a music hall.

ABBOTT, ADA G.—"The Sins of the Rich."
ALBINI, FELIX.—"Baron Trenck."
ANDERSON, ARTHUR. — "Nightbirds," "Bruderlein Fein" (sketch).
ANSELL, JOHN.—"The King's Bride."
ANSTEY, F.—"Vice Versâ" (revival).
ARCHER, WILLIAM AND CHARLES.—"Peer Gynt."
ARFWEDSON, C. A.—"Olaf Liliekrans.
ARKELL, REGINALD.—"Colombine."
ARMONT.—"The Glad Eye."
ARMSTRONG, CECIL FERARD.—"The Chain of Love."
ARMSTRONG, FRANK.—"The Suffrage Girl."

BACKHOUSE, JOSEPH.—"The Lady Companion."
BAHR, HERMAN.—"The Concert."
BAILEY, J. G.—"The Grecian Princess."
BAIN, DOUGLAS.—"Violets," "The Angel of the White Feet."
BAINBRIDGE, JULIAN.—"The Man from ——."
BARKER, GRANVILLE.—"Rococo," Anatol dialogues:—"Ask No Questions and You'll Hear No Stories." "A Christmas Present." "A Farewell Supper" (revival), "An Episode," "The Wedding Morning," "Keepsakes."
BARIATINSKY, PRINCE—"The Career of Nablotsky" (subsequently called "The Great Young Man").
BARING, MAURICE.—"The Green Elephant."
BARLOW, JANE.—"A Bunch of Lavender."
BARRS, HERBERT.—"Repentance."
BARSTOW, BARONESS ORCZY.—"The Scarlet Pimpernel," "A True Woman," "The Duke's Wager."
BARTELS, WOLFGANG VON. — "Snow White."
BARTLETT, HUBERT.—"'Awkins's Ordeal."
BASS, B.—"A Pantomime Dame."
BATAILLE, HENRY.—"La Vierge Folle."
BAYNES, EUSTACE.—"The Harem Doctor."
BARRIE, J. M.—"Peter Pan" (revival), "The Twelve Pound Look" (revival and as sketch), "What Every Woman Knows" (revival), "The Admirable Crichton" (revival).
BEATTY, CHARLES.—"The Call of Duty," "Our Fortune."
BECAVE, HENRY.—"The Parisienne."
BECKOFF, BARONESS. — "To-morrow's Dawn."
BELASCO, DAVID.—"The Lily."
BENDEL.—"A Water Dance."
BELL, J. J.—"Christina," "The Best Man," "Wee Macgregor," "Providing for Marjorie."
BENNETT, ARNOLD.—"The Great Adventure" "The Honeymoon."
BENNETT, P. R.—"Mary Edwards."
BENSON, ROBERT HUGH.—"The Maid of Orleans."
BENSUSAN, INEZ.—"Nobody's Sweetheart," "The Apple."
BERNARD TRISTAN. — "The Uninvited Guest."
BERNSTEIN, MAX.—"Die Sünde."
BERTÉ, HEINRICH.—"The Golden Land of, Fairy Tales."
BESIER, RUDOLF.—"Lady Patricia."
BIRKETT, JOHN (JUN.).—"Myosota."
BIRMINGHAM, GEORGE.—"Eleanor's Enterprise."
BISSON, M.—"In the Clouds."
BLATCHFORD, ROBERT.—"A Comedy of Bohemia."
BLUMENTHAL, KADELBURG. — "Mauerblumchen."
BLUMENTHAL, OSCAR.—"Grossstadtluft," "Auf der Sonnenseite," "Is Matrimony a Failure?"
BODANSKY, ROBERT.—"The Count of Luxembourg," "Baron Trenck."
BODILLY, FREDERICK J.—"The Curse of Carados."
BOIELLE, E. CLARENCE.—"The Battle of Life."
BOVILL, C. H.—"Peggy."
BOWMAN, FANNY.—"The Ways of a Flirt."
BOYLE, WILLIAM.—"The Love Charm," "The Mineral Workers."
BRANDON, DOROTHY.—"Winter Sport."
BRANDT, JOSEPH LE.—"Through Death Valley."
BREMA, MARIE.—"A Water Dance."
BRIDGE, FRANK.—"A Water Dance."
BRIGHOUSE, HAROLD.—"The Polygon," "Lonesome-like," "The Price of Coal," "Spring in Bloomsbury."
BROOKFIELD, CHARLES H. E.—"The Spring Maid," "The Young Lady of Seventeen."
BROUGH, CECIL.—"Madame's Holiday."
BROWNE, FRANCES.—"Rainbow Lad."
BROWNE, FRANKIE.—"Ilsa."
BROWNE, PORTER EMERSON.—"A Fool There Was."
BROWNING, ROBERT.—"A Blot on the Scutcheon" (revival), "The Pied Piper of Hamelin.
BROWNING, H.—"A Member of Tattersall's" (revival).
BROWNING, HANWORTH.—"Father."
BRUNN, GEORGE LE.—"Schnapp of Rotterdam."
BUCALOSSI, BRIGATA.—"A Love Story," "Moonshine."
BUCALOSSI, ERNEST.—"Head of the House."
BUONAPARTE, JUAN.—"The Real Napoleon."
BURLES, FRANK.—"Over the Wall."
BUSH, W. COATS.—"Man."

CADMAN, EDWARD.—"The Royalist."
CAILLAVET, ARMAND DE.—"Dad," "La Chance du Mari" (sketch).
CAIN, HENRI.—"Quo Vadis?"
CAINE, HALL.—"The Quality of Mercy."
CALDERON, GEORGE.—"The Little Stone House."
CALTHROP, DION CLAYTON.—"The Mysterious Murder in the Mill."
CANNAN, GILBERT.—"James and John."
CAPUS, ALFRED.—"Better Not Enquire," "The Wounded Bird."
CARRAGHER, P. CHARLES.—"The Crock of Gold."
CARTON, R. C.—"An Eye Opener" (sketch).
CASSARD, VERNON.—"Ladies' Day."
CASSIDY, LILLIAN CLARE.—"The Pinch of Another Man's Shoes."
CASSON, R. LOUIS.—"Lord Jack Intervenes."
CASTAIGNE, ANDRE.—"Lily, the Bill-Topper."
CECIL, F.—"Captain Jack."
CHAMBERS, C. HADDON.—"Passers-By."
CHAMBERS, H. KELLETT.—"Betsy."
CHAPIN, ALICE.—"Outlawed."
CHAPIN, HAROLD.—"The Autocrat of the Coffee Stall," "Muddle Annie," "The Dumb and the Blind."
CHERRY, MALCOLM.—"Mr. Jarvis."
CHERUBINI.—"The Water Carrier" (revival).
CHOLMONDELEY, MARY.—"The Hand on the Latch."
CLARE, SABBEN.—"A Blind Woman."
CLARK, E. HOLMAN.—"The Colonel and the Lady."
CLARK, ALBERT H.—"From Prison to Palace."
CLARK, M. STANLEY.—"The Anniversary," "The Fundamental Principle."
CLARKE, CHARLES A.—"Little Phil's Mother."
CLERC, ALICE.—"Monique."
CLEUGH, DENNIS.—"A Love Story."
CLIFFORD, CHARLES.—"The Deserter."
CODY, MAXWELL. —"The Long Valley Claim."
COLLINGHAM, G. G.—"A Royal Divorce" (revival).
COLLINS, MABEL.—"Outlawed."
COLLINS, SEWELL.—"Tuppence, Please."
COLMORE, G.—"Plain Miriam."
COLUM, PADRIAC.—"The Miracle of Corn."
CORNILLE-PESCUD, GEORGE E.—"In the Land of the Chrysanthemum."
CORRI, CLARENCE C.—"Lady Lavender."
COSTELLO, MARY.—"The Coming of Aideen" (revival).
COTTESMORE, HERBERT.—"The Geisha Girl."
COURTNEIDGE, ROBERT.—"The Mousmé."
COURTNEY, W. L.—"Pericles and Aspasia."
COX, WATTY.—"The Widow Dempsey's Funeral."
COYNE, C. J.—"The Secret Agent."
CRAMPTON, ERNEST.—"Betty Beguiled."
CRAVEN, ARTHUR SCOTT.—"The Last of the English," "The March Triumphant" (sketch).
CROISSET, FRANÇOIS DE. "The Marriage of Kitty" (revival).
CROSS, MARGARET, B.—"Mrs. Waterlow Chaperones."
CROSSLEY, FLORENCE HOLTON.—"A Thief of Virtue."
CUNNINGHAM, MARION.—"The Laugh Against the Lawyer," "Out of the Storm."
CUNNINGHAM, MRS.—"Christmas Geese."

DALE, LUCY.—"Why She Did It."
DALRYMPLE, LEWIS Y.—"A Lesson in Rinking," "Bouquets for Breakfast."
DAMER, BERTRAM.—"The Frontier Queen."
DANIEL, FRANK CRINGLE.—"Hearts v. Diamonds."
DARKE, SILAS.—"Jack Frost."
DARLISON, JOHN.—"A Brother of Men."
DARNLEY, HERBERT.—"What Should a Woman Do?"
DARNLEY, J. H.—"For Love of His Daughter."
DARRELL, CHARLES.—"The Girl Who Knew a Bit."
DAUDET, ALPHONSE.—"The Popinjay."
DAVIES, HUBERT HENRY.—"Cousin Kate" (revival).
DEARMER, MRS. PERCY.—"The Soul of the World."
DEFFELL, FREDERICK.—"Mrs. Pleasance."
DICKENS, CHARLES.—"The Only Way" (revival), "Poor Joe," "Barnaby Rudge."
DICKINSON, CHARLES H.—"A Near Thing," "The Pity of It."
DITRICHSTEIN, LEO.—"Is Matrimony a Failure?" "The Concert."
DIX, FRANK.—"The Price of a Girl's Honour."
DOERMAN, FELIX.—"A Waltz Dream."
DOUGLES, MINNIE.—"Under the Rose."
DOUGLAS, F. M.—"Written in Red."
DOYLE, ARTHUR CONAN.—"The Speckled Band" (revival).
DOYLE, GILBERT.—"What Would a Gentleman Do?"
DRINKWATER, JOHN.—"Cophetua."
DUGUID, FRANK.—"What the World Thinks."
DUKES, ASHLEY.—"Pride of Life."
DUMAS, ALEXANDRE.—"The Three Musketeers" (new version).
DUMAS Fils, A.—"In Love."
DUNSANY, LORD.—"King Argimenes and the Unknown Warrior," "The Gods of the Mountain."
DRURY, W. P.—"The Admiral Speaks."

ECKERSLEY, ARTHUR.—"Lady Jane."
EDLIN, HENRY.—"Lady Lavender."
ELDRED, ARTHUR.—"Situation Vacant."
ELLIOTT, RICHARD.—"A Quiet Honeymoon."
ELLIS, ALBERT E.—"That Chauffeur Chap," "The Sky Scraper."
ELLIS, BETH.—"Mr. Jarvis."
ELLIS, WALTER.—"Cupid and the Captain."
ERICSEN, HUBERT.—"The Queen's Champion."
ERNEST, L.—"Her Ruined Life."
ERVINE, ST. JOHN G.—"Mixed Marriage," "Compensation."
EVANS, FRANK HOWEL.—"Half a crown."

FAGAN, JAMES BERNARD.—"Bella Donna."
FALL, LEO.—"Bruderlein Fein" (sketch), "The Eternal Waltz" (sketch).
FELD, LEO.—"The Great Name."
FENTON, F. DE WENDT.—"The Wounded Bird."
FERNALD, CHESTER BAILEY.—"The Cat and the Cherub" (revival), "The Married Woman."
FERRABY, HUBERT C.—"The Catastrophe."
FERRIS, EDWARD.—"The Reward."
FERRO, L. V.—"Wedding Bells," "La Pompadour."
FIELD, ARTHUR W.—"The Pride of Byzantia."
FISHER, HOWARD.—"Two of Us."
FITZGERALD, GERALD.—"The Blind Girl."
FITZJOHN, G. P. R.—"A Plume of Feathers."
FITZMAURICE, GEORGE.—"The Piedish."
FLEMING, CARROLL.—"Bow Sing."
FLERS, ROBERT DE.—"Dad," "La Chance du Mari" (sketch).
FONSON, FRANTZ.—"Le Mariage de Mlle. Beulemans."
FOX, B. MERVYN.—"The Price She Paid."
FRANCE, ANATOLE.—"Thaïs."
FRASER-SIMPSON, HAROLD.—"Bonita."
FREETH, FRANK.—"A Judge of Character."

FRERE, EDGAR.—"Match-making in Mayfair," "Pandora."
FRESKA, FRIEDRICH.—"Rialon" (sketch), "Sumurûn."
FRIEDMAN, ARMIN.—"The Passing of Talma."
FRITH, WALTER.—"Margaret Catchpole" (revival), "The Bells of Lin Lan Lone," "The Miniature."
FULLER, HERBERT.—"The Temptress of Paris."
FURNIVALL, VIOLET.—"A Poem in Pantomime."
FYFE, H. HAMILTON.—"The Borstal Boy."

GALLET, LOUIS.—"Thaïs."
GALLON, TOM.—"The Angel of the White Feet," "The Great Gay Road," "Aurora's Captive."
GALSWORTHY, JOHN.—"The Little Dream."
GANTHONY, RICHARD.—"A Message from Mars" (revival).
GARNETT, MRS. EDWARD.—"The Cherry Orchard."
GARROD, W. V.—"A Wife for a Day."
GARROW, DAVID.—"Patty Packs a Bag."
GATTY, NICHOLAS.—"Duke or Devil."
GEBEST, C. J.—"The Red Widow."
GERBERDING, ELIZABETH. — "In the Patio."
GILBERT, LEWIS.—"A Fair Impostor."
GILBERT, SIR W. S.—"The Hooligan" (sketch).
GILL, ARTHUR S.—"The Kiss of Isis."
GLAZE, WILL H.—"Breaking a Woman's Heart."
GLOVER, EVELYN. — "Mrs. Appleyard's Awakening."
GOLDBERG, MAX.—"The Heir to the Throne."
GOLDIE, JOHN.—"Business."
GORKI, MAXIM.—"The Lower Depths" (revival).
GOULD, NAT.—"The Chance of a Lifetime."
GRAHAM, BERTHA, N.—"Taffy's Wife," "Pitch and Toss," "Securing a Fortune."
GRAHAME, RONALD.—"Queen of the Wicked," "Wanted by the Police."
GRANVILLE, EDWARD.—"Enery Brown."
GREEN, HENRY GILLIDGE.—"Snow White."
GREENBANK, PERCY.—"The Mousmé."
GREENE, ALICE CLAYTON.—"The Trap."
GREGORY, LADY.—"The Deliverer," "The Twisting of the Rope," "The Rogueries of Scapin," "Coats," "The Full Moon," "McDarragh's Wife."
GREIN, ALIX.—"Wedding Bells," "La Pompadour."
GRESAC, FRED DE.—"The Marriage of Kitty" (revival), "The Enchantress."
GROSSMITH, GEORGE (JUN).—"Peggy," "By George!" (sketch).
GRUNDY, SYDNEY. — "The Right Sort" (sketch).
GUILBERT, INSPECTOR.—"Kit Carson, the Blind Detective."

HALIFAX, ROBERT.—"The Sleeping Partner."
HALL, A. E.—"Dixon's Divorce."
HALL, ARTHUR.—"The Girl with the Cash."
HAMILTON, CICELY.—"The Cutting of the Knot," "Jack and Jill and a Friend."
HAMILTON, HENRY.—"Bardelys the Magnificent," "The Sins of Society" (revival), "The Hope."
HAMUND, ST. JOHN.—"Making Him Jealous," "Our Granddaughter."
HANNAN, CHARLES.—"A White Secret."
HANRAY, LAWRENCE.—"Autumn Roses."
HARDINGE, GEOFFREY.—"The Flail of Fate."
HARDY, THOMAS.—"The Wayarers" (revival), "The Distracted Preacher."
HARRISON, ADELINE. — "The Devil's Tinsel."
HATTON, BESSIE.—"Before Sunrise."
HAWTREY, CHARLES.—"The Great Name."
HAY, GEORGE.—"Katreeno."
HAY, ROBERT and JULIAN.—"Dicky's Luck."
HEARNE, ISABEL.—"Queen Herzeleid."
HEATH, RUPERT M.—"A Double Victory."
HEMMERDE, EDWARD G.—"A Butterfly on the Wheel," "The Crucible."
HENRY L.—"Grandpapa."
HENSLOWE, LEONARD.—"Souls on the Tramp."
HERBERT, VICTOR.—"The Rose Shop," "Natoma," "The Enchantress."
HERBERT, JOSEPH W.—"The Rose Shop."
HERTZ, H. A.—"The Passing of Talma."
HESLOP, CHARLES.—"Betty Beguiled."
HEWLETT, H. W.—"Jappy Chappy."
HEWLETT, MAURICE.—"Ariadne in Naxos."
HICHENS, ROBERT.—"Bella Donna."
HIGGINBOTTOM, ROBERT.—"Kitty."
HILDYARD, MAUD.—"Absinthe."
HILL, GRAHAM.—"'Twixt the Nightfall and the Light," "The Queen's Champion."
HILL, H. BRINSLEY.—"For Love of His Daughter," "Bill's Last Chance" (sketch), "Clem" (sketch).
HILL-MITCHELSON, E.—"The Blackguard of the Queen's Regiment," "For Her."
HILLIARD, STAFFORD.—"A Storm in a Tea Shop."
HOBART, GEORGE V.—"Everywife."
HOFFMAN, AARON.—"The Reformation of David."
HOFFMANSTHAL, HUGO.—"Des Fremde Madchen" (sketch).
HOLLAENDER, VICTOR.—"Sumurûn."
HOLLES, JOHN.—"Same Lodge."
HOOD, BASIL.—"The Count of Luxembourg."
HOPE, ANTHONY.—"The Prisoner of Zenda" (revival).
HOWARD, KEBLE.—"The Girl Who Couldn't Lie."
HOWARD, WALTER.—"The Life Guardsman."
HOWE, RONALD.—"Fowl Play."
HOUGHTON, STANLEY.—"Fancy Free."
HOUSMAN, LAURENCE.—"Pains and Penalties," "Alice in Ganderland."
HOUSDEN, H. F.—"Midnight London," "Bonnie Mary."
HUBBACK, FRANCIS W.—"Alcestis."
HUEFFER, OLIVER MADOX. — "Down Stream."
HUMPERDINCK, ENGELBERT. — "Königskinder," "The Miracle," "Hansel and Gretel" (sketch revival).
HUNTER, J. MAURICE.—"The Eclectics' Club."
HURGON, AUSTIN.—"The Eternal Waltz" (sketch).
HUTCHINSON, LANCELOT.—"The Failure."
HUTCHINSON, ERNEST.—"The Way Out."
HYDE, DOUGLAS.—"The Twisting of the Rope."

IBSEN, HENRIK.—"Peer Gynt," "A Doll's House," "Hedda Gabler," "Olaf Liliekrans," "John Gabriel Borkman" (revivals).
IRVING, LAURENCE.—"The Terrorist," "The Lower Depths" (revival).
IVES, MALCOLM C.—"The Harem Doctor."

JACKSON, MARGARET NELSON.—"The Ending."
JACOBSON, LEOPOLD.—"A Waltz Dream."
JAMES, ADA and DUDLEY.—"According to his Lights."
JAMES, HENRY.—"The Saloon."
JAMES, SPENCER T.—"The Death Trap."
JENNINGS, GERTRUDE.—"Our Nervous System."

JEROME, JEROME K.—"The Master of Mrs. Chilvers."
JOHNSTONE, ALEXANDER.—"Betsy."
JOHNSTONE, WILL B.—"Betsy."
JONES, GUY.—"The Belle of the Skies."
JONES, HENRY ARTHUR.—"The Ogre."
JULIAN, HENRY.—"Taking a Chance."

KADELBURG, GUSTAV.—"Is Matrimony a Failure?" "Auf der Sonnenseite," "Der Dunkle Punkt," "Grosstadtluft."
KEENE, URSULA.—"A Love Story."
KENDALL, JOHN.—"Dad."
KENNEDY, WILLIAM STEWART.—"The Pied Piper of Hamelin."
KESTER, PAUL.—"Lily, the Bill-Topper," "Sweet Nell of Old Drury" (revival).
KIDD, JOHN.—"Restitution."
KIMBERLEY, Mrs. F. G.—"The Heart Bowed Down," "The Wild Girl of the Forest," "A Country Rose."
KING, WILL.—"The Cure," "The Arctic Cure."
KINSEY, M.—"A Double Deception."
KIPLING, RUDYARD.—"A Fool There Was."
KLEIN, MANUEL.—"Bow Sing."
KNOBLAUCH, EDWARD.—"Kismet."
KOPSKI.—"The Edge of the Storm."

LANDA, GERTRUDE AND JACK.—"Red 'Ria."
LANDECK, BEN.—"For Mother's Sake," "Kit Carson," "The Blind Detective," "The Three Musketeers" (new version).
LASQUE, FRANZ V.—"The Geisha Girl."
LAWRENCE, BOYLE.—"The Popinjay."
LEHAR, FRANZ.—"The Count of Luxembourg."
LENNOX, COSMO GORDON.—"The Marriage of Kitty" (revival).
LEON, VICTOR.—"The Great Name."
LEROUX, GASTON.—"The Lily."
LETHBRIDGE, OLIVE.—"The Blind God," "The Mother."
LEVY, JOSE G.—"The Glad Eye."
LEWIS, CECIL C.—"The Queen of Spades," "The Outcast."
LEYCESTER, LAURA.—"The Payment."
LINCKE, PAUL.—"Castles in the Air."
LINDAN, PAUL.—"Die Beiden Leonoren."
LINDO, FRANK.—"His Child Wife."
LION, LEON M.—"Mr. Jarvis," "C.Q.D." (sketch).
LITCHFIELD, EMMA.—"Banished from Home," "Queen of the Redskins."
LLOYD, CECIL.—"A Classical Instance."
LOCK, EMIL.—"The Test."
LOCKE, EDWARD.—"The Little Prospector," "The Case of Becky."
LOCKNAYNE, CLEMENT.—"The Tenor and the Maid."
LOMATH, STUART.—"The Thief Catcher."
LOVEDAY, CHARLES T.—"The Cure," "The Arctic Cure."
LOYSON, PAUL HYACINTHE.—"Souls on the Tramp."
LUDERS, GUSTAV.—"Ladies' Day."
LYNN, J. WELLESLEY.—"The Doctor's Experiment."
LYTTON, BULWER.—"Money" (revival).

McALISTER, J. A.—"The Pride of Byzantia."
McEVOY, CHARLES.—"All that Matters."
McGOWAN, M. SLIEVE.—"Trimmings."
McKENZIE, JACK.—"The Belle of Barcelona."
McKEOWN, NORMAN.—"Stephen Maquoid, M.P. (of Lambeth Road)."
MACKINNON, EWART.—"Expert Opinion," "Columbine" (sketch).
MACNAMARA, MARGARET.—"Our Little Fancies."
MAETERLINCK, MAURICE.—"The Blue Bird" (revival), "Monna Vanna" (two revivals).
MALLETT, W. HAWARD.—"The Other Man."
MALTBY, H. T.—"The Laughter of Fools," "Haunted," "What Some Men Don't Know."
MANTELL, FREDERICK.—"Force of Circumstances," "Spinks and Co."
MARKIEVICZ, CASIMIR DUNIN.—"Rival Stars."
MARRIS, EDWARD.—"That Chauffeur Chap," "Her Madcap Majesty" (sketch).
MARZETTI, EDGAR.—"The Peckham Pretender."
MASEFIELD, JOHN.—"The Witch," "Nan" (revival).
MASON, A. E. W.—"The Witness for the Defence."
MASSE, CHARLES.—"The Page."
MASSENET, JULES.—"Thaïs," "Herodiade."
MATTHEWS, B. P.—"The Reward."
MATTOS, TEIXEIRA DE.—"The Blue Bird" (revival).
MAUDE, CHARLES.—"The Hand on the Latch."
MAUGHAM, W. SOMERSET.—"Grace" (revival), "Loaves and Fishes," "A Trip to Brighton."
MAUPASSANT, GUY DE.—"The Abbe's Garden."
MAXWELL, BEATRICE HERON.—"The Caravanners."
MAXWELL, M.—"The King's Dancer."
MAY, C. EDGAR.—"Man Proposes; Woman Disposes," "The Inheritance," "Deceivers Three," "A Husband's Device."
MAYNE, RUTHERFORD.—"The Turn of the Road," "Red Turf," "The Drone."
MAYO, MARGARET.—"Baby Mine."
MELVYN, WILLIAM.—"The New Jack Sheppard."
MEREDITH, GEORGE.—"The Sentimentalists."
MERVYN, WILLIAM.—"Shattered Vengeance."
MILL, C. WATSON.—"A Prince of Pleasure," "The Eve of Her Wedding."
MILLE, WILLIAM C. DE.—"The Woman."
MILLS, CLIFFORD.—"Where the Rainbow Ends."
MILLWARD, DAWSON.—"The Colonel and the Lady."
MIRBEAU, OCTAVE.—"Le Portefeuille."
MITCHELL, BASIL.—"A Real Man."
MOFFATT, GRAHAM.—"Till the Bells Ring," "Bunty Pulls the Strings," "The Concealed Bed" (sketch).
MOLIERE.—"The Rogueries of Scapin."
MOLNAR, FRANZ.—"Playing with Fire."
MONCKTON, LIONEL.—"The Mousmé."
MONKHOUSE, ALLAN.—"Mary Broome."
MONTAGUE, LEOPOLD.—"The Dark Lady."
MONTGOMERY, JAMES.—"The Aviator."
MOOR, A. L.—"La Pompadour."
MOOR, EMANUEL.—"Wedding Bells," "La Pompadour."
MOORE, E. HAMILTON.—"The Blood Flower."
MOORE, F. FRANKFORT.—"The Queen's Room" (revival).
MOORE, GEORGE.—"Esther Waters."
MORPETH, WILLIAM.—"Above Suspicion."
MORRELL, FRANCES.—"Venture and Vengeance."
MOUILLOT, FREDERICK.—"The Popinjay."
MOULE, FRED.—"Rogues of the Ring," "The Black Hand."
MULDOON, J. MALACHI.—"A Hospital Ward."
MUNK, EDMUND.—"Lilac Land."
MURE, WILLIAM C.—"A Counter Reformation."
MURRAY, DOUGLAS.—"Kit," "A Sentimental Cuss" (revival).
MURRAY, TOM E.—"The Harem Doctor."
MURRAY, T. C.—"Birthright."

NANCEY.—"The Glad Eye."
NASH, PERCY.—"The Suffrage Girl."
NATION, W. H. C.—"The Land of Nonlocia."
NEEDHAM, RAYMOND.—"The Celibate."
NEILSON, FRANCIS.—"A Butterfly on the Wheel," "The Crucible."
NEVINSON, MARGARET WYNNE.—"In the Workhouse."
NEWALL, GUY.—"Same Lodge."
NICHOLLS, HELLER.—"The Secret Agent."
NICHOLSON, R. T.—"Athene."
NICODEMI, DORIS.—"L'Alerte" (sketch).
NOBLE, T. TERTIUS.—"Killibegs."
NORTON, FREDERICK.—"Orpheus in the Underground."
NORWOOD, EILLE.—"The Grey Room."
NOUGUES, JEAN.—"Quo Vadis?"
NOYES, ALFRED.—"Orpheus in the Underground."

ODLE, EDWIN V.—"First Love."
OFFENBACH.—"Orpheus in the Underground."
OMMANNEY, CHARLES.—"The New Clown."
O'NEILL, CLEMENT.—"Wanted, a Housekeeper."
O'NEILL, NORMAN.—"The Gods of the Mountain."
OPPENHEIM, E. PHILLIPS.—"The Money Spider," "The Gilded Key" (sketch).
ORCZY, BARONESS.—See Barstow, Baroness Orczy.
O'REILLY, P. J.—"The Geisha Girl."
ORNSTEIN, E.P.—"Jack Frost."
O'SULLIVAN, VINCENT.—"The Hartley Family."
OSMOND, H. L.—"The Belle of Barcelona."

PACKER, H.—"Masque of Empire."
PACKER, HARRIET.—"The Treasure."
PAGE, BERNARD.—"Lilac Land."
PARGETER, E. W.—"The Trinket."
PARKER, LOUIS N.—"Jemmy" (revival), "Pomander Walk."
PARKER, OSCAR.—"The New Harem."
PARRY, EDWARD A.—"The Tallyman," "Napoleon's Victory."
PARRY, MAREE.—"An Ideal Thief."
PASQUAL, M.—"Nuit Rouge."
PASTON, GEORGE.—"Colleagues" (sketch).
PAUL, WILLIAM.—"The Jerry Builders."
PAULL, H. M.—"The New Clown."
PEACOCK, WADHAM.—"Bonita."
PEMBERTON, MAX.—"The Grey Room."
PETTIT, HENRY.—"The Edge of the Storm."
PHILIPPI, FELIX.—"Das Erbe."
PHILLIPS, STEPHEN.—"Pietro of Siena."
PHILPOT, STEPHEN R.—"The Algerian Girl."
PIGGOTT, F. NEVILLE.—"Jack Frost."
PIKE, W. C.—"A Country Rose."
PINERO, SIR A. W.—"Preserving Mr. Panmure."
PLEYDELL, GEORGE.—"One of the Dukes."
POEL, WILLIAM.—"Life in Camp."
POLGAR, ALFRED.—"The Passing of Talma."
POLLOCK, CHANNING.—"The Red Widow."
POLLOCK, JOHN.—"Rosamond."
PORTER, ADRIAN.—"Vive l'Empereur," "After Jena."
POULTON, J. A.—"The Governor-General."
POWELL, MRS. MORTON.—"The Ruin of Her Life," "The Girl Without a Home."
PRESBER, RUDOLF.—"Der Dunkle Punkt."
PROCTOR, C. VERNON.—"The Good Samaritan."
PUCCINI.—"La Fanciulla del West."
PYM, PAUL.—"The Ne'er Do Well."

QUARITCH, A. H.—"The Golden Land of Fairy Tales."
QUILTER, ROGER.—"Where the Rainbow Ends."

RAE, NITA.—"No Mother to Guide Her."
RAINGER, HERBERT T.—"The Secret Agent."
RALEIGH, CECIL.—"The Sins of Society" (revival), "The Hope," "The Winner" (sketch), "The Prime Minister" (sketch).
RAMSEY, JOHN.—"Where the Rainbow Ends."
RAPHAEL, JOHN N.—"The Uninvited Guest," "Just a Minute" (sketch).
REDDING, JOSEPH D.—"Natoma."
REDMOND, JOHANNA.—"Honor's Choice," "The Best of a Bad Bargain," "Pro Patria," "Falsely True" (sketch).
REID, HAL.—"A Home-spun Heart," "The Little Prospector," "To Serve the Cross."
REINHARDT, HEINRICH.—"The Spring Maid."
RICHARDS, JOHN.—"The Charm of Life."
RIDGE PETT.—"Some Showers."
RIGBY, ARTHUR.—"The Sky Skipper."
RIGHTON, MARY.—"The King's Oath."
RISK, R. K.—"Macallister's Dream."
ROBERTS, W. H.—"Dwellers in Glass Houses."
ROBERTSON, MISS.—"Afterwards."
ROBERTON, MARION.—"Salvation Sal."
ROBINS, GERTRUDE.—"Realities," "Pot Luck" (sketch).
ROBINS, MABEL H.—"A Debt of Honour."
ROBINSON, MRS. CAYLEY.—"Castles in the Air."
ROBINSON, HUGH.—"The Girl with the Cash" and "Sherbert Jones."
ROBINSON, LENNOX.—"The Clancy Name."
ROBY, ARTHUR.—"That Chauffeur Chap."
ROGERS, E. W.—"The Sky Skipper."
ROSE, ARTHUR.—"The Glass Slipper."
ROSE, COLIN NEIL.—"The Tenor and the Maid."
ROSE, CUTHBERT.—"Katreeno."
ROSE, EDWARD.—"The Prisoner of Zenda."
ROSE, R.—"The Scarlet Pimpernel."
ROSMER, ERNEST.—"Königskinder."
ROSS, ADRIAN.—"A Waltz Dream," "The Count of Luxembourg," "Castles in the Air."
ROTHNEY, LORNA.—"L'Air qui Charme."
ROWLEY, ANTHONY.—"The Probationer."
ROY, R. J.—"The Casting-Out of Martin Whelan."
ROYE, MAURICE.—"The Golden Land of Fairy Tales."
RUBENSTEIN, HAROLD F.—"Her Wild Oats."
RUCH, HANNES.—"Das Fremde Madchen" (sketch).
RUSKIN, SYBIL RAPHAEL.—"Lucie," "Little Satan."

SABATINI, RAFAEL.—"Bardeley's the Magnificent," "The Tavern Knight."
ST. JOHN, CHRISTOPHER.—"The First Actress."
SAKER, GEORGE.—"A Poem in Pantomime."
SANDARS, M. F.—"The Rival."
SARDOU, VICTORIEN.—"Above Suspicion."
SAWYER, LYDDELL.—"A Matter of Argument," "Macgregor's Mixture," "The Art of Timmins."
SCHILLER.—"Life in Camp."
SCHNITZLER, ARTHUR.—Anatol dialogues—"Ask No Questions and You'll Hear No Stories," "A Christmas Present," "A Farewell Supper" (revival), "An Episode," "The Wedding Morning," "Keepsakes."
SCHONHERR, KARL.—"Glaube und Heimat."
SCHRADER, FREDERICK.—"Baron Trenck."
SCHWARTZ, CAMILLO.—"The Broken Mirror."
SCOTT, C. A. DAWSON.—"Phoca."
SCOTT, M. A.—"The Gay Widow."
SCOTT, M. F.—"Charity."
SCOTT, WALTER.—"Taking a Chance."
SHAW, G. BERNARD.—"Man and Superman" (revival), Fanny's First Play," "Arms and the Man" (revival), "How He Lied to Her Husband" (revival as sketch).

SHEFFIELD, YORKE.—"The Grecian Princess."
SHELDON, E. S.—"The Boss."
SHELDON, GEORGE.—"Before the Dawn."
SHELLEY, HERBERT.—"The Algerian Girl."
SHEPPERD, IVY.—"A Sacrifice to Kali."
SHIRLEY, ARTHUR.—"The Real Napoleon," "For Mother's Sake," "The Three Musketeers" (new version).
SHTITZER, D.—"The Wandering Souls."
SHUTE, E. L.—"Jappy Chappy."
SIENKIEWICZ, HENRYK.—"Quo Vadis?"
SILVER, AUBREY H.—"The Wandering Souls."
SILVERSTONE, O.—"The Ruin of a Countess."
SINNETT, A. P.—"Married by Degrees."
SKELTON, ARTHUR.—"Breaking a Woman's Heart," "The Child Wife."
SLEE, NORMAN D.—"The King's Bride."
SMITH, HARRY B.—"The Enchantress."
SMITH, HENRY B.—"The Spring Maid."
SMITH, MARY STAFFORD.—"A Freak of Fate," "The Conversion," "Simple Silas" (sketch).
SMITH, ROBERT B.—"The Spring Maid."
SOLOMON, JESSICA.—"The Contest."
SOPHOCLES.—"Trachiniæ."
SORROW, GLORIA.—"In Love."
SPENCER, T. H.—"A Sea of Troubles."
SQUIERS, GRAHAME.—"The Belle of the Skies."
STANLEY, HORACE.—"The Female Detective."
STEER, JANETTE.—"Geraldine Wants to Know."
STEPHENS, JAMES.—"The Marriage of Julia Elizabeth."
STEPHENS, W. THWAITES.—"The Way Out."
STERN, GLADYS B.—"For One Night Only."
STEYNOR, MORLEY.—"La Chute du Dieu," "Le Lieutenant Felberg," "La Femme de l'Acteur."
STRAUSS, JOHANN.—"Nightbirds," "Die Zigeunerbaron."
STRAUS, OSCAR.—"A Waltz Dream."
STRINDBERG.—"The Father."
STRONG, AUSTIN.—"The Mysterious Murder in the Mill," "Rip Van Winkle."
STUART, LESLIE.—"Peggy."
SUTRO, ALFRED.—"The Perplexed Husband."
SUTTON-VANE, VANE.—"His Heart in Japan."
SWINBURNE, ALGERNON.—"Atalanta in Calydon" (revival).
SWINLEY, E. ION.—"The Lady of the Shadowed Hill."
SYKES, ARTHUR A.—"The Beau."
SYMON, DUDLEY, J.—"The Cruise of Carados."

TALBOT, HOWARD.—"Athene," "The Mousmé."
TALBOT, GEORGE.—"Annersley's Bride."
TALBOT, HARRY.—"At Willow Creek," "For a Child's Sake."
TANIDE, M.—"A Trip to Brighton."
TAYLOR, HELEN.—"Two of Us."
TCHEKHOFF, ANTON.—"The Beau," "The Cherry Orchard."
THERVAL, LAURENCE.—"Christina."
THOMAS, BRANDON.—"Thespis Cottage," "Charley's Aunt" (revival).
THOMPSON, ALEX M.—"The Mousmé."
THOMPSON, BERTIE.—"Schnapp of Rotterdam."
THOMPSON, MAUDE.—"Trapped."
THORPE, E. M.—"Lady Venborough's Vow."
THORPE-MAYNE, GERTRUDE.—"Cunning Eliza."
THURSTON, E. TEMPLE.—"Sally Bishop."
TOLLENDAL, LALLY.—"Reggie's Double."
TOYE, E. GEOFFREY.—"The Fairy Cap."
TREE, SIR HERBERT.—"Orpheus in the Underground."
TREMAYNE, W. A.—"The Swordsman of Wolfsberg."
TREVOSPER, MARGUERITE.—"Just a Girl."
TURIQUE, M. DE.—"In the Clouds."
TWEED, LILIAN.—"Wanted, a Cook; Apply, etc."

UNGER, GLADYS.—"The Marionettes," "The Night Birds," "Better Not Enquire."

VARCOE, MITFORD.—"The Queen of Spades," "The Outcast."
VASEY, GRACE.—"Those Who Dwell on the Threshold."
VAUN, RUSSEL.—"Only a Woman," "A Good Sort," "Absinthe."
VERNON, HARRY M.—"Inspector Wise, C.I.D.," "Canada" (sketch), "The Old Old Story" (sketch).
VOEGTLIN, ARTHUR.—"Bow Sing."
VOLLMOELLER, KARL.—"The Miracle."

WALBROOK, H. M.—"The Touch of Truth," "The Jug of Wine."
WALLACE, EDGAR.—"The Forest of Happy Dreams," "Dolly Cutting Herself" (sketch).
WALSH, SHEILA.—"Only a Mill Girl."
WALTERS, J. B.—"Of Two Opinions."
WALTON, H. G.—"The Ruin of a Countess."
WARDEN, FLORENCE.—"Dolly's Week-End."
WARDROP, MRS. C. C.—"Ambition and the Woman."
WARREN, F. BROOKE.—"The Coiner's Wife."
WARWICK, SIDNEY.—"Invasion; or, the Story of a Boy Scout."
WELTON, WILFRED.—"At the Court of Xerxes."
WENTWORTH, VERA.—"An Allegory."
WHARNCLIFFE, JOSEPH, M.—"Ruled by a Woman."
WHITE, BARTON.—"The Remedy."
WICHELER, FERNAND.—"Le Mariage de Mlle. Beulemans."
WIERS-JENNSEN, H.—"The Witch."
WILCOX, ELLA WHEELER.—"A Poem in Pantomime."
WILDE, OSCAR.—"Salome" (revival), "Lady Windermere's Fan" (revival), "The Importance of Being Earnest" (revival).
WILHELM, JULIUS.—"The Spring Maid."
WILKINSON, GEOFFREY.—"On the Latch."
WILKINSON, K. E. T.—"Killibegs."
WILLIAMSON, MARJORIE.—"Slaves of the Drug."
WILLNER, A. M.—"The Count of Luxembourg," "Baron Trenck," "The Spring Maid."
WILLS, FREEMAN.—"The Only Way" (revival).
WILLS, W. G.—"A Royal Divorce" (revival).
WILSTACH, PAUL.—"Thais."
WIMPERIS, ARTHUR.—"The Mousmé."
WOLF-FERRARI, ERMANNO.—"Il Segreto di Susanna."
WOLF, RENNOLD.—"The Red Widow."
WOLFF, PIERRE.—"The Lily," "The Marionettes."
WOOD, METCALFE.—"Dombey and Son," "Two Peeps at Pickwick," "Wilkins Micawber" (sketch).
WOOD, TOM.—"The New Clown."

YATES, BARTON SHEPHERD.—"The Crowning of the King."

ZANGWILL, ISRAEL.—"The War God."

PRINCIPAL SKETCHES OF THE YEAR.

BEING AN ALPHABETICAL LIST OF NEW SKETCHES AND REVIVALS, AND THEATRICAL PIECES OR EXCERPTS THEREFROM PRESENTED FOR THE FIRST TIME ON THE VARIETY STAGE DURING 1911.

* Indicates Revival. † Indicates *matinée* performance.

‡ Indicates first performance in London of piece originally produced in the provinces

ABSENT-MINDED PROFESSOR, THE—May 29, Metropolitan.
ACCOLADE, THE—By Gaston Gervex—May 8, London Coliseum (originally produced June 16, 1910, Court).
ACTRESS AND THE BATH, THE—April 10, Richmond Hippodrome.
ADMIRAL PETERS—"Nautical chat," by W. W. Jacobs and Horace Mills, adapted from Mr. Jacobs's story of the same name—October 16, Tivoli (originally produced at the Garrick, May 25, 1909).
AFTER THE HONEYMOON—Revised version of HE TRIED TO BE NICE—October 16, Hippodrome, Brighton; October 23, London Coliseum.
ALCIS—Story of ancient Greece, by J. A. Bentham, music by Denham Harrison—December 18, Ilford Hippodrome.
ALERTE, L'—Play in one act, by Doris Nicodemi—September 25, London Hippodrome.
AMATEUR ANARCHIST, AN—April 3, Kilburn Empire (originally produced June 20, 1910, Empire, Edinburgh).
AMATEUR HAIRDRESSER, THE—By Fred Rome and Percival Knight—July 17, Hippodrome, Southampton; July 24, Tivoli.
AND IT HAPPENED IN SAGONIA—Drama, in one act, by Guy de la Force and Hunter Donaldson, with incidental music by Geoffrey Toye—April 24, Kilburn Empire.
ANYTHING FOR A CHANGE—By H. H. Garden—January 9, Tivoli.
‡ARCADIA; OR, THE TRIUMPH OF PEACE, ballet divertissement, in one scene, written and produced by John Tiller and Frank Parker, with music by Hermann Finck—February 20, Palladium.
ARE YOU THERE?—By Sewell Collins (presented as TUPPENCE, PLEASE! at the Royalty, December 5)—November 6, Tivoli.
AS A MAN SOWS—By Edith E. Finden—April 10, Queen's, Poplar.
ASK NO QUESTIONS AND YOU'LL HEAR NO STORIES—Dialogue, in one scene, by Arthur Schnitzler, "paraphrased" for the English stage by Granville Barker—February 6, Palace (subsequently staged at the Little).
AT THE FOX AND HOUNDS—By Frederick Firth, September 18, Camberwell Empire.

BACHELOR'S WIFE, A—By Grete Hohn and Max Sylge—July 3, Battersea Palace.
BANK THIEF, THE—July 10, Hippodrome, Nottingham.
BARGAIN, THE—By Alfred Toose—May 22, Camberwell Empire.
BATTLE OF SUNFLOWER LODGE, THE—By Jack White—September 18, Surrey.
BELLA RUNS AWAY—By Edward Thane—March 20, Grand, Clapham.
BELLE OF NEW YORK, THE—Tabloid version, by Fred Bowyer, of the musical comedy—March 13, Kilburn Empire.
BETWEEN THE NIGHTFALL AND THE LIGHT—One-act play, by Graham Hill—March 6, London Hippodrome; October 23, Coronet.
BILL BIFFIN'S BABY—July 3, Palace.
BILL'S LAST CHANCE—Duologue, by H. Brinsley Hill—June 26, Bedford.
BILLY BOY—By Leonard Mortimer—March 13, Bow Palace.
BLACK ANGEL, THE—By Eugenie Magnus, February 13, Bedford.
‡BLUE PEARL, THE—February 13, Finsbury Park Empire.
BOBBIE'S BUNGLE—July 10, Camberwell Empire.
BOTH SIDES OF THE CURTAIN—By Alfred Crocker—February 13, Kilburn Empire.
‡BRAND OF THE ARROW, THE—April 10, Greenwich Hippodrome.
BRIDGE, THE—By Seton Malcolm—August 28, Hippodrome, Brighton.
BROKEN MIRROR, THE—October 23, London Hippodrome (S.P. July 7, Royal, Worthing).
BRUDERLEIN FEIN (DARBY AND JOAN)—Operetta in one scene, adapted from the German of Julius Wilhelm by Arthur Anderson, music by Leo Fall—December 11 London Coliseum.
BUCK UP, BILLY!—July 10, Palace, Southampton.
BUGLER BOY, THE—Military sketch, by Douglas Alden—October 16, Camberwell Empire.
BUSH WIFE, THE Comedy sketch, in one scene, by Mrs. St. Clair Stobert—December 11, Kilburn Empire.
BUYING A GUN—By Harry Grattan—January 16, Hippodrome, Brighton; January 30, Tivoli.
BY GEORGE!—Revue, in three scenes, by George Grossmith, jun.—February 11, Empire.

C. Q. D.; OR, CALLED BY WIRELESS—Dramatic sketch, by Leon M. Lion—March 20, Empire, Glasgow; April 10, New Cross Empire.
CANADA—By Harry M. Vernon—October 9, Palace, Manchester.
CARMEN—An excerpt from Bizet's opera, presented by the Beecham Opera Company—February 8, Palladium.
CASE FOR DIVORCE, A—By Edward Thane and F. L. S.—July 10, Camberwell Empire.
CAT AND THE GIRL, THE—March 20, Royal, West Stanley.

CASE OF THE LONEMOOR ASYLUM, THE—"Detective dramette," in three scenes, by C. Douglas Carlisle—November 13, Olympia, Shoreditch.
CAVALLERIA RUSTICANA—Giovanni Verga's dramatic play, in one act—April 24, London Hippodrome.
CHANCE—January 23, Camberwell Empire.
CHANCE DU MARI, LA—G. A. de Caillavet and Robert de Flers one-act comedy—July 3, London Hippodrome.
CHAPTER SEVEN—Play, in one act, by Rudolf Oesterreicher and Ernest Mayer—March 27, Finsbury Park Empire.
CHOICE, THE—November 20, Palace.
CIRCE AND THE PIGS—By W. Graham Browne—May 26, London Hippodrome.
CLEM—One-act sketch by R. Brinsley Hill—December 11, Crouch End Hippodrome.
CLOWN, THE (condensed version of)—May 8, Willesden Hippodrome.
COINERS' CRIB, THE—Detective sketch, by George Harvey—October 9, Pavilion, Leicester.
COLD POISON—By H. Whitaker—May 22, Kilburn Empire.
COLLEAGUES—Duologue, by George Paston—January 30, Kilburn Empire.
COLUMBINE—Fantasy, by Ewart Mackinnon, music by Marjorie Hope Lumley—November 20, Oxford (Water Rats' *matinée*); December 11, Tivoli.
COMEDY FOR WIVES—By Owen Johnson—November 6, Palace.
COMPOUNDING A FELONY—By Jack White—January 23, Granville.
CONCEALED BED, THE—Comedietta, by Graham Moffatt—April 10, London Pavilion (originally produced April 23, 1909, Athenæum, Glasgow).
CONFIDENCE TRICK, THE—August 14, Islington Empire.
CORONATION BILL—By J. F. Traynor—June 19, Battersea Empire.
COWBOYS' FRAUD, THE—Sketch, in one act, by R. S. Horsley and Frank Shaw—July 3, Lyric, Liverpool.
COWBOY'S REDEMPTION, THE—Sketch, in one scene, by R. S. Beresford and Frank Shaw—November 27, Camberwell Empire.
CROSS ROADS—May 8, Bedford.
CUPID'S UNDERSTUDY—One-scene fantasy, by Herbert Clayton—July 31, London Pavilion.
CUP OF COFFEE, A—Drama, in one act, by Harold Simpson—February 6, Kilburn Empire.

DAILY MAIL, THE—By Leonard F. Durell—September 4, Hackney Empire.
DANCE DREAM, THE—Ballet, in seven scenes, invented and produced by Alexander A. Gorsky, with music composed, selected, and arranged by George W. Byng—May 29, Alhambra.
DANDY CHARLIE—Western episode, by W. Cronin Wilson—July 17, Palladium.
‡DAY'S RACING, A—By F. Warden-Reed—January 23, Hippodrome, Rotherhithe.
DAY WITH THE BIRDS, A—July 31, Shepherd's Bush Empire.
DAY WITH THE DUCKS, A—July 31, Tottenham Palace.
†DEAD BROKE—By Charles Vane—January 14, Shoreditch Empire.
DEPORTED—By John Jackson, music by Victor Vorzanger—October 16, Paragon.
DEVIL'S MASK, THE—By J. G. Brandon—September 4, Shoreditch Olympia.
DEVIL'S TINSEL, THE—Dramatic fantasy, by Adelene Harrison, music by Denham Harrison, music by Denham Harrison—July 17, Royal Palace, Worcester.
DIPLOMATIC AFFAIR, A—Playlet, in one scene, by Isa Bell—December 4, Battersea Palace.
DIVER AND THE MERMAID, THE—May 29, Edmonton Empire.
DOLLY CUTTING HERSELF—By Edgar Wallace—January 2, London Hippodrome.
†DONE BROWN—January 7, London Pavilion.
DON'T TELL AUNTIE—Farcical absurdity, in one act, written by H. E. Garden—February 20, Grand, Clapham.
‡DOUBTFUL POLICY, A—Comedy duologue, by Wal Pink, music by Jullien H. Wilson—October 2—Oxford.
DREAM IN THE ROCKIES, A—Musical and dramatic episode of ranch life, in one scene, by James A. Douglas, music by Lewis Barnes—December 18, Balham Hippodrome.
DREAM OF BUTTERFLIES AND ROSES, A—June 12, London Coliseum.
DUTCH CORPORAL, THE—Musical sketch, in three scenes, written and composed by Jake Friedman and Syd Walker—February 20, Metropolitan.
DWELLERS IN DARKNESS—By Leonard Mortimer—March 27, East Ham Palace.

1830—Ballet in three scenes, scenario by Maurice Volny, music selected by George W. Byng—Alhambra.
EIGHTH COMMANDMENT, THE—May 29, Edmonton Empire.
END OF THE STORY, THE—By Arthur Rose—May 22, Battersea Palace.
ETERNAL WALTZ, THE—Comic operette in two scenes, book by Austen Hurgon, music by Leo Fall—December 22, London Hippodrome.
†EX-CONVICT, THE—By H. Matheson—June 5, Empress.
EYE FOR AN EYE, AN—April 17, London Pavilion.
EYE OPENER, AN—One-act play, by R. C. Carton—May 1, Hippodrome, Brighton; June 26, London Coliseum.

FACTORY GIRL, THE—Version of "All that Glitters is not Gold"—August 7, Victoria Hall, Walthamstow.
FAIR IMPOSTOR, A—July 17, London Coliseum.
FAIRY GLEN LAUNDRY, THE—August 21, Hippodrome, Manchester (originally produced August 14, Palace Pier, Brighton).
FAIRY GODMOTHER, A—By Henry Bedford—January 16, Hippodrome, Peckham.
FALSELY TRUE—One-act play, by Johanna Redmond—March 6, Palace.
†FAMILY HONOUR, THE—March 13, Shoreditch Empire.
FAREWELL SUPPER, A—Arthur Schnitzler's one-act play, "paraphrased" for the English stage by Granville Barker—February 13, Palace (subsequently staged at the Little).
FATE—April 24, Collins's.
FATHER'S FOOTSTEPS—January 23, Camberwell Empire.
FEAST OF THE WOLVES, THE—By Leon Cassiles, June 12, Putney Hippodrome.
*FEMINA—Spectacular ballet, in five scenes, by Alfred Curti, music composed, selected, and arranged by George W. Byng (that of the fourth scene by Señor Valverde)—April 10, Alhambra (originally produced May 30, 1910, Alhambra).
FEUDALISMO (excerpt)—May 4, London Hippodrome.
FIVE GEORGES, THE—June 5, Oxford.
FOLLIES OF A KING, THE—Founded on De Banville's GRINGOIRE, by Vincent Kelway, September 25, Greenwich Hippodrome.
FOOTBALL RESULTS—Scottish duologue, by Graham Moffatt—September 25, Palace.

FOR FRANCE—By Herbert T. Rainger—March 13, Camberwell Empire.
FOR THE KING—A Cavalier sketch, by Walter Howard and Sydney T. Pease—March 20, Camberwell Empire.
FREDDIE'S FLAT—Musical farce, by Fred Thompson. lyrics by H. E. Garden, music by Cecil Cameron—September 4, Alhambra.
FREMD MADCHEN, DAS ("The Strange Girl")—"unconventional wordless musical play," by Hugo Hoffmannsthal, music by Hannes Ruch—November 6, Palladium.
FUGITIVES—Dramatic sketch, by R. Sabatini —June 26, Kilburn Empire.
FUTURE, THE—By E. Morell and B. Hall, music by J. W. Ventom, October 16, Paragon.

GARDENER'S DAUGHTER, THE—Adapted from Charles Dibdin's THE WATERMAN, February 6, Kingston Empire.
GATE OF DREAMS, THE—One-act tragedy, by Dion Clayton Calthorp—July 31, London Coliseum.
GETTING THE BIRD—September 25, Tivoli.
GILDED KEY, THE—By E. Phillips Oppenheim, January 16, Woolwich Hippodrome.
GIRL AT THE BALL, THE—Musical comedy sketch, book by Percy Ford, music by Thomas J. Crawford—December 18, Kingston Empire.
GIRL WITH THE WINK, THE—February 13, Brighton Hippodrome; February 27, Tivoli.
GIRL WITH THE WINK, THE—One-act sketch, by James Madison—February 13, Hippodrome, Brighton; February 27, Tivoli.
GIRL WHO LOST HER HONEYMOON, THE—February 23, Pavilion, Glasgow; March 20, Chelsea Palace.
GOLDEN TOUCH, THE—By Joseph Hayman, October 30, Edmonton Empire.
GOOD SORT, A—One-act play, by Russell Vaun—(originally produced June 16, Court), December 4, Victoria Palace.
GREAT LOOK, THE—By Nita Faydon—December 4, Victoria Palace.
GREAT MESMERIST, THE—By Horace Hunter—August 14, Palladium.
GREAT RELEASE, THE—By E. H. G. Cox and Garrett Todd—May 15, Hippodrome, Devonport.
GREY PARROT, THE—Comedietta, by W. W. Jacobs and Charles Rock (founded upon a story by the former)—(originally produced Strand, November 6, 1899), February 6, Tivoli.
GUN RUNNER, THE—Military episode, by Harry Cavan—January 9, Bedford.

HALLUCINATIONS—May 15, Tivoli.
*HAMPTON CLUB, THE—March 20, London Hippodrome.
HANSEL AND GRETEL (angel tableau and the third scene)—December 26, London Coliseum.
HAPPY'S MILLION—June 5, Metropolitan.
HER FOOL OF A HUSBAND—By Fred Moule —Battersea Palace.
HER MADCAP MAJESTY—Sketch, in three scenes, by Edward Marriss—November 20, Collins's.
HER ONE CHANCE—September 25, Battersea Palace.
HER ONLY WAY—By Cooper Magrue—July 31, Empire, Liverpool.
HIS COUNTRY WIFE—September 11, Metropolitan.
HIS WIFE—By R Vernon Grey—June 10, Empress.
HONOUR IS SATISFIED—By Charles Eddy—January 23, Kilburn Empire.
HOT STUFF—Adapted from T. J. Williams's MY TURN NEXT, February 20, Kilburn Empire.
HOOLIGAN, THE—Play, in one act, by Sir W. S. Gilbert—February 27, London Coliseum.
HOUSETOPS AT NIGHT May 22, Richmond Hippodrome.
HOW HE LIED TO HER HUSBAND—George Bernard Shaw's one-act play (originally produced February 28, 1905, Court)—December 4, Palace.
HOW IT'S DONE—March 27, Kilburn Empire.
HUSBAND FOR HALF AN HOUR, A—August 21, Camberwell Empire.

IN DAYS OF OLD—By H. C. Sargent, May 8, Finsbury Park Empire.
‡IN FATHER'S FOOTSTEPS—January 23, Camberwell Empire.
INQUISITION, THE—By Max Sterling—April 4, Hippodrome, Birmingham; May 8, Surrey.
IN THE BULL RUSHES—By Arthur Rose and Worton David—August 7, Surrey.
INTRUDER, AN—October 23, Tivoli.

JACKIE'S PICNIC—By C. G. S. Hilton—June 5, Holborn Empire.
JEM'S LAST FIGHT—August 21, South London Palace.
JEN—By Margaret Chute and G. Trevor Roller —May 29, Kilburn Empire.
JERRY, THE TRAMP—December 4, Surrey.
JIM, THE RAT—May 29, Tivoli.
JOAN OF ARC—A play, in eight tableaux, by Henry Hamilton, with music by Frank Tours—April 3, London Coliseum.
JULIUS CÆSAR (the Forum scene)—Staged by Mr. Lewis Waller—January 23, Palladium.
JUST A MINUTE—By J. N. Raphael—February 27, Palace.

KEY OF THE SITUATION, THE—August 7, Tivoli, Manchester.
KING'S RANSOM, THE—By J. E. Harold Terry—June 12, Palladium.
KING THEY COULDN'T KILL, THE—"Laugh compeller," by George Rowlands, October 2, Poplar Hippodrome.
‡KISS OF ISIS, THE—June 5, Richmond Hippodrome.
‡KITTIE'S HERO—May 29, Holborn Empire.
KITTY'S SUSPICION—By Aileen Conan—April 10, Battersea Palace.

LABOUR EXCHANGE, THE—By Charles Ridgwell and George A. Stevens—May 8, Empress.
LAST CHANCE, THE—By Philip Edwards—December 11, Bedford.
LAURA KICKS—Miniature musical comedy, in one scene, by Herbert Clayton, music by Frederick Norton—December 26, Middlesex.
LINK, THE—By J. F. Traynor—June 26, Battersea Palace.
LITTLE BROWN MOUSE, THE—Sketch, by Sydney Blow and Douglas Hoare—December 18, Canterbury.
LITTLE LIEUTENANT, THE—Musical sketch, by Sydney Blow and Douglas Hoare, music by Reginald Somerville, January 23, Pavilion, Glasgow; March 13, Hackney Empire.
LITTLE GYP, THE—By Fred Bowyer—July 31, Greenwich Hippodrome.
LITTLE JAPANESE GIRL, A—Play, in one act, adapted from the Japanese by Lole

Fuller—July 26, London Coliseum (originally produced August 26, 1907, Duke of York's).
LITTLE PURITAN, THE—By C. Herbert Walther, May 15, Wimbledon.
LOVE A LA MODE—May 22, Tivoli.

MACARTY'S TROUBLES—May 15, Hippodrome, Portsmouth.
MC TODDY—April 10, Coliseum, Glasgow; October 9, Euston.
MADAME BUTTERFLY—David Belasco's "episode of Japanese life"—March 20, Palace (original English production April 28, 1900).
MAD PIERROT, THE—Divertissement, in two scenes, invented and produced by Elise Clerc, with music by George W. Byng—March 13, Alhambra.
MAGIC CHARM, THE—May 1, Stratford Empire.
MALIA (excerpt)—May 1, London Hippodrome.
MANAGER'S OFFICE, THE—September 11, West London.
MAN AND WOMAN—By Leon Caselis—August 11, Surrey.
MAN IN THE CASE, A—"Problem", in two scenes, by Virens H. Virens—December 18, Palace
MAN IN THE STALLS, THE—Play, in one act, by Alfred Sutro—October 2, Palace.
MAN UNDER THE BED, THE—May 8, Crouch End Hippodrome.
MAN WHO NEVER CAME BACK, THE—By Fred S. Jennings—June 5, Camberwell Empire.
MARCH TRIUMPHANT, THE—Dramatic playlet, by R. Henderson Bland and Arthur Scott Craven, December 5, New Cross Empire.
MARKER, THE—November 13, London Pavilion.
MASTER AND MAN—Tabloid version of play of the same name by George R. Sims and Henry Pettitt—April 24, Battersea Palace.
MATRIMONY LIMITED—Musical playlet by P. T. O'Reilly, music by Reginald Somerville—May 1, Tivoli.
MAY BLOSSOM, THE—Musical comedy sketch, music composed by R. Penso and George Arthurs, and written by George Arthurs—July 17, Crown, Eccles.
MEXICAN SNAKE, A—July 3, Lyric, Liverpool.
MEXICO—by Albert Hengler—May 22, Olympia, Liverpool; August 21, Palladium.
MIDNIGHT EXPRESS, THE—By Vivian Croft and Robert Lord—May 29, Camberwell Empire.
MRS. JUSTICE DRAKE—Fantasy, in one scene, by Percy Fendal—January 16, Grand, Birmingham; January 30, London Hippodrome.
MISTAKEN MISTAKE, A—January 9, Empire, Southport.
‡MIXED UP—Musical extravaganza, by Joe Hayman—September 11, Euston.
MOONSHINE—By Brigata Bucalossi—May 29, Hippodrome, Manchester (London production, September 16, Court).
MORMON'S WIFE, THE—By Harry Manfield—August 7, Woolwich and Poplar Hippodromes.
MOROCCO BOUND—One-scene version of the full play—April 17, Oxford.
MOTH AND THE STAR, THE—July 3, Battersea Palace.
MOUNTEBANK, THE—By Harry M. Vernon—August 7, Grand, Birmingham.
MY FRIEND SMITH—November 30, Hippodrome, Sheffield.

NANA—Adaptation from Emile Zola's novel by Lodge Percy—October 16, City Palace, Leeds.
NEW YORK—Ballet, in two scenes, by Lieut.-Colonel Newnham Davis, with music arranged and composed by Cuthbert Clarke—Empire.
NIGHT IN THE HAREM, A—May 15, Oxford.
NIGHT WITH THE SULTAN, A—July 31, London Hippodrome.
NIGHTY, THE—May 15, Islington Empire.
NIHILISTIN, DIE—March 13, London Pavilion.
NON E VER—March 27, Collins's.
NO SECRETS—January 9, Hippodrome, Peckham.

OI! A FIGHTER—January 30, Kilburn Empire.
OLD LONDON TOWN—By C. A. Clarke—April 10, Empire, Stockport.
OLD, OLD STORY, THE—By H. M. Vernon—January 23, Hippodrome, Brighton.
ONE HUNDRED PER CENT—By J. T. Traynor, May 1, Euston.
ON THE BRINK—by Bertrand Davis—July 31, Canterbury.
ORANGE BLOSSOM—By Marie de Beausobre, May 1, Edmonton Empire.
OYSTER, THE—July 24, South London Palace.

PAGE, THE—By Charles Masse, January 28, Empire, Oldham.
PAGLIACCI—Shortened version of Leoncavallo's opera, presented by the composer—September 11, London Hippodrome.
PAIR OF JACKS, A—March 6, London Hippodrome.
PAIR OF LUNATICS, A—March 6, London Hippodrome.
PEMBERTON'S (P) LUCK—By Grace Falconer—May 1, Tivoli.
PERKINS, THE PURSER—Revised version of "R.M.S. Wontdetania"—December 11, Empress, Brixton.
PERSEVERING POTTS—Sketch, by him, Fred Kitchen, and Charles Baldwin—February 20, Hackney Empire.
PETITS RIENS, LES—Mozart's ballet—January 16, Palladium (originally produced at the Little, December, 1910).
PIETRA FRA PIETRA—May 8, London Hippodrome.
POINTSMAN, THE—June 5, South London.
POLICEMAN AND A MAN, A—By Stuart Cleveland—April 17, Camberwell Empire.
POSTMAN'S KNOCK, THE—Version, by J. C. Buckstone, of Mrs. Hugh Bell's BETWEEN THE POSTS, May 22, Willesden Hippodrome.
‡POT LUCK—Village farce, in one act, by Gertrude Robins—August 7, Palace (originally produced November 19, 1910, Schoolroom, Naphill).
†PREHISTORIC MUSIC HALL, A—By E. C. Montagu—March 16, Empire.
PRIME MINISTER, THE—Sketch in two scenes by Cecil Raleigh—April 17, Camberwell Empire.
PROCES DE JEANNE D'ARC, LE—Mme. Sarah Bernhardt presented the second act—October 9, London Coliseum.
PROS' PAGEANT, THE—Revuette of to-day and seasonable skit, suggested by C. Douglas Stuart, lyrics adapted by Edwin Barwick, music selected and arranged by Alfred Dove—December 12, London Coliseum.

QUAKERESS, THE—Musical comedy scena, by Moritz Lutzen and Donovan Meher—January 30, Stratford Empire.

QUEEN OF POLONIA, THE—By Charles Norton and Henri Jaxon—March 6, Willesden Hippodrome.
QUESTION OF FORM, A—April 24, King's, Edinburgh.
‡QUICK WORK—By Arthur Falkland—February 13, London Pavilion and Metropolitan (originally produced December 26, 1910, Tivoli, Manchester).
QUITS—June 26, Battersea Palace.
QUITS—Society sketch, in three scenes, by M. E. Alden—October 19, Croydon Empire.

RECKONING, THE—By Ivan P. Gore, Battersea Palace.
RED FLAG, THE—By Robert Wilford—July 3, Balham Hippodrome.
RED-HAIRED WOMAN, THE—By Emma Litchfield—January 30, Camberwell Empire.
RIALON—Wordless play, in a tableau and six scenes, by Friedrich Freksa—October 16, London Coliseum.
RICHELIEU—Three-scene version, by Fenton Mackay, of Lord Lytton's play—February 27, Palladium.
‡RIGHT SORT, THE—Condensed version of *The Degenerates*, by Sydney Grundy—January 23, Finsbury Park Empire (originally produced December 12, 1910, Grand, Birmingham).
ROOM 24—February 6, Hippodrome, Accrington; February 13, Collins's.
ROYAL HIGHWAYMAN, THE—April 24, Finsbury Park Empire.
RUNAWAY, THE—June 26, Crouch End Hippodrome.

SACRIFICE, A—July 10, Palace, Oldham.
SANS GENE—Excerpt, presented by Mme. Réjane.—October 9, London Hippodrome.
SHEARING OF SAMSON, THE—By W. Graham Brown and Stanley Dark—May 8, London Hippodrome.
SIMPLE SILAS—By Mary Stafford Smith—November 13, Battersea Palace.
SINNERS TWO—By Ivan P. Gore—June 26, Rotherhithe Hippodrome.
SIR PERTINAX—Costume comedy, in one act, adapted from Charles Macklin's "A Man of the World"—September 11, Kilburn Empire.
SITUATIONS—December 11, Putney Hippodrome.
SLUM ANGEL, THE—"A thought in three scenes," by Seymour Hicks, music by H. E. Haines—November 27, London Coliseum.
SNOOKERED—Farcical comedietta, by Fred Rome—December 18, Royal Hippodrome, Eastbourne; January 1, 1912, Crouch End, Hippodrome.
SOLICITOR FOR THE CROWN, THE—By Cecil Twyford—November 13, Tivoli, Manchester.
SOME SHOWERS—Cockney duologue, by Pett Ridge—October 16, London Hippodrome (originally produced March 16, 1910, Tyne, Newcastle; Playhouse, July 6, 1911).
SON OF A SOLDIER, THE—March 27, Bedford.
STORM, THE—October 23, Canterbury.
SUMURUN—Wordless play, in seven scenes, by Friedrich Freska—January 30, London Coliseum (revived August 21, London Coliseum). A fuller version was subsequently staged at the Savoy.
SURVIVOR, THE—Dramatic episode, by R. Henderson Bland—Kilburn Empire.
SYLVIA—Leo Delibes's romantic ballet, rearranged in one scene by C. Wilhelm, music arranged and supplemented by Cuthbert Clarke, the piece produced by Fred Farren May 18, Empire.
SYRIA—Memodrama, in four tableaux, by MM. Xanroff and Naggiar—November 13, London Hippodrome.

TALES OF HOFFMAN—The Venetian scene, presented by the Beecham Opera Company—March 6, Alhambra.
TAMING OF THE SHREW (wooing scene)—February 20, Holborn Empire.
TANNHAUSER—Scene, presented by the Beecham Opera Company—January 30, Palladium.
TERRIBLE DREAM, A—mimodrame, by Georges Marck—July 31, London Hippodrome.
THAT RED-HAIRED WOMAN—By Emma Litchfield, January 30, Camberwell Empire.
THEODORA—Excerpt, presented by Mme. Sarah Bernhardt—September 18, London Coliseum.
THERE'S MANY A SLIP—July 24, Camberwell Empire (subsequently staged at the Scala).
THOU SHALT NOT STEAL—July 10, Metropolitan.
THREE AND A FOOL—By G. Fennimore Glyn, February 20, Bedford.
THREE MUSKETEERS, THE—In five scenes—December 11, Camberwell Palace.
THROUGH THE VALLEY—April 24, Putney Hippodrome.
TINKER, DETECTIVE—April 3, Olympia, Shoreditch.
TOUCH OF TRUTH, THE—By H. McK. Walbrook—May 22, Kilburn Empire (originally produced at St. James's, and subsequently revived at the Haymarket).
‡TUBE, THE—June 12, Finsbury Park Empire.
'TWAS IN TRAFALGAR'S BAY—Sketch, in three scenes, based upon the play of the late Robert Buchanan, "The Mariners of England"—May 29, Coliseum, Glasgow.
TWELFTH OF AUGUST, THE—Condensed version of "The Gay Gordons"—November 27, New Cross Empire.
TWELVE POUND LOOK, THE—One-act play, by J. M. Barrie—October 30, London Hippodrome (originally produced March 1, 1910, Duke of York's).
TWISTERS, THE—By W. T. Thompson—January 30, Richmond Hippodrome.
TWO FLATS—November 27, Hippodrome, Manchester; December 4, London Coliseum.

UNDER CROSS-EXAMINATION—By Wal Pink—August 7, Oxford.

VEILED PICTURE, THE—By José Levey—January 5, Canterbury.
VENGEANCE—December 11, Olympia, Shoreditch.

WAITING GAME, THE—By Godfrey Tearle—September 4, London Pavilion.
WANTED—A MAN—Dramatic episode, by Walter Macnamara—June 26, Hackney Empire.
WANTED AT BOW STREET—"Crinoline" farce, by Sydney Blow and Douglas Hoare February 27, Alhambra, Glasgow; March 27, Kilburn Empire.
WAY OUT, THE—By E. H. G. Cox, April 10, Queen's, Poplar.
WEDDING MORNING, THE—One-act play, by Arthur Schnitzler, "paraphrased" for the English stage by Granville Barker—February 27, Palace (subsequently staged at the Little).
WESTERN LOVE AFFAIR, A—One-act drama, by Stanton Latham and B. M. Gee—March 27, Balham Hippodrome.
‡WHAT A PAL!—January 30, Empire, Edmonton.

WHAT EVERY WOMAN WANTS TO KNOW —March 13, Queen's, Poplar.
WHAT HAPPENED IN ROOM 44—Fantastic comedy, by Victor Smaley—March 13, Oxford.
WHEN KILBURN SLEEPS—May 15, Kilburn Empire.
WHITE FEATHER, THE—Melodrama, in four scenes, by R. Heaton Grey—September 25, Euston.
WHO'S WHO Sketch, in three scenes, by Frank Calvert and Fred Karno—October 23, Palace, Southampton; October 30, Kilburn Empire.
WIDOW'S MIGHT, A—By Wal Pink, November 6, Palladium, Brighton.
WILD WEST—July 31, Surrey.
WILKINS MICAWBER—One-act play, founded by Metcalfe Wood upon the work of Charles Dickens—November 27, Empire.
WILLOW PATTERN PLATE, THE—Chinese musical romance, by Eugenie Magnus October 16, Oxford.
WINNER, THE—Sporting sketch, in four scenes, by Cecil Raleigh—March 27, London Hippodrome.
WISE FATHER, A—By Harry Lowther—September 18, Camberwell Empire.
WISHING STONE, THE—By Stanley Cooke—July 31, Finsbury Park Empire.
WOMAN BETWEEN, THE—By Percy Ford—April 10, Bow Palace.
‡WOMAN'S WIT, A—By Douglas Vigors—April 17, Palladium.
WOMAN WITH THE VELVET HAND, THE —March 6, Hippodrome, Rotherhithe.
WOMAN WHO BROKE HER HUSBAND'S HEART, THE—Sketch, founded on Arthur Applin's novel "No Limit"—December 18, Camberwell Empire.
WRONG FLAT, THE—Comedy, translated from the French of Max Guillois—October 9, Edmonton Empire.

ZAZA—Signor Leoncavallo presented the third act from his opera—October 13, London Hippodrome.
ZINGARO—Dramatic episode, in one scene, by T. Owen Hunter—December 11, Canterbury.

CIRCUITS.

WHERE AND TO WHOM TO WRITE FOR ENGAGEMENTS.

FREDERICK BAUGH.—Foresters' Music Hall. (Telephone: Avenue 5954.)

BENNETT AND TOLFREE TOUR.—Hippodrome, Wakefield.

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BROADHEAD TOUR.—Mr. Percy B. Broadhead, Hippodrome, Hulme. (Telegrams: "Broadheads, Manchester." Telephone: 7359 and 7360 Central.)

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T. ALLAN EDWARDES TOUR.—Mr. T. A. Edwardes, Grand Theatre, Derby. (Telephone: 193.)

GEORGE URIE SCOTT TOUR.—Mr. G. U. Scott, 609, Gallowgate, Glasgow.

GIBBONS TOUR.—Mr. Walter Gibbons, Randvoll House, 39, Charing Cross Road, W.C. (Telegrams: "Randvoll, London." Telephones: 9870 (Six lines) Gerrard.)

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GENERAL MEETINGS OF SOCIETIES, FUNDS, &c.

January 17.—The Annual General Meeting of the members of the National Association of Kinematograph Operators was held at the Bedford Head Hotel, Maiden Lane, Mr. A. Malcolm, president, in the chair. The accounts showed receipts amounting to £225 2s. 9d., including a balance of £53 8s. brought forward from the preceding year, and expenses £140 7s. 8d.

January 18.—The twenty-third Annual meeting of the Showmen's Guild of Great Britain was held at the Agricultural Hall, Mr. Fred Bibby presiding.

January 22.—Annual General Meeting of the Variety Artists' Federation, Mr. W. H. Clemart in the chair. The accounts showed receipts amounting to £3,691 11s. 3d., and an expenditure of £2,805 0s. 4d. A new rule was passed in which it was stated that legal protection should not be granted to any member in reference to any dispute which had arisen prior to or during the first six months of membership—Bedford Head Hotel.

February 2.—Annual General Meeting of the Variety Artists' Benevolent Fund. Mr. Fred Herbert in the chair. The accounts showed receipts amounting to £946 9s. 8d., including £343 1s. from the M.H.A.R.A. membership cards, and an expenditure of £1,085 7s. 5d., of which £754 12s. 7d. was grants for Relief—Bedford Head Hotel.

February 7.—Annual General Meeting of the Actors' Benevolent Fund. Sir Herbert Tree in the chair. Receipts during the year, including £1,156 15s. 2d. from the Covent Garden Fund, £1,055 16s. 6d. from the dinner, £927 5s. 2d. from investments, and £1,385 from subscriptions, donations, box collections, etc., £5,240 6s. 11d. Expenditure, £5,012 8s. 2d., including £3,227 4s. 6d. grants and allowances, and £990 15s. loans—His Majesty's.

February 7.—Annual General Meeting of the Actors' Association. Sir Herbert Tree in the chair. Receipts, £742 19s., and expenditure, £755 8s. 10d. The important announcement was made by Mr. Clarence Derwent that one theatre manager would in future pay actors for rehearsals. It was understood that the manager referred to was the chairman, Sir Herbert Tree—His Majesty's.

February 7.—Meeting at His Majesty's, presided over by Sir Herbert Tree, with the object of forming a theatrical branch of the National Service League.

March 26.—Annual General Meeting of the Royal General Theatrical Fund. Mr. George Alexander in the chair. The accounts showed an income of £3,376 7s. 7d., and an expenditure of £1,168 8s. 7d. Prior to this meeting a special general meeting was held at which the revised rules were passed—St. James's.

March 29.—Annual General Meeting of the Kinematograph Defence League. Mr. George H. Gray in the chair—Holborn Restaurant.

March 31.—Conference of dramatic members of the Society of Authors held at the Society of Arts, John Street, Adelphi. Sir Arthur Pinero in the chair. The dramatic sub-committee of the Society was elected. A resolution calling upon the Government to carry out the recommendations of the Joint Committee of the establishment of the single license was carried. It was also arranged that the Dramatic Sub-Committee should draft a model agreement embodying the clauses common to all dramatic authors' agreements, with the object of having it accepted by theatrical managerial associations.

April 11.—Annual Meeting of the Theatres Alliance.

April 30.—Annual General Meeting of the Concert Artists' Benevolent Association. Mr. George Robinson in the chair—Criterion Restaurant.

May 9.—Annual Meeting of the Rehearsal Club. Mr. Rutland Barrington in the chair—St. James's.

May 26.—Fifteenth Annual General Meeting of the Actors' Orphanage Fund. Father Bernard Vaughan in the chair. The accounts showed an income of £3,363 8s. 9d., including £2,168 2s. 2d. from the Garden Party; £3 10s., subscriptions and donations; £122 1s. 5d. from taxes on free admissions; and £68 10s. 1d. from collecting boxes; and an expenditure of £1,459 13s. 8d.

May 31.—Annual General Meeting of the Travelling Theatre Managers' Association. Mr. A. E. Drinkwater in the chair. Rehearsal Theatre.

June 1.—Summer General Meeting of the Theatrical Managers' Association. At this meeting it was decided to cancel the Concordat made some years ago between the Theatrical Managers' Association, on the one hand, and various music hall managers on the other, by which the theatrical managers bound themselves not to prosecute in the matter of stage plays being presented in music halls so long as the plays were confined within certain limits as to time of representation and number of characters, etc. The Concordat, which, of course, never had any legal standing, was cancelled at this meeting, but formal notice of the cancellation was not served on the music hall managers until some weeks later—Tavistock Hotel.

June 15.—Annual General Meeting of the Touring Managers' Association—Managers' Club.

June 30.—Extraordinary Meeting of the Variety Artists' Benevolent Fund, in order to accept a resolution passed previously at a meeting of the Music Hall Benevolent Institution to the effect that the two charities should be combined. Lieut. Albini in the chair—Bedford Head Hotel.

July 17.—Delegates from the International Artists' Lodge of Berlin, the Variety Artists' Federation in London, the Union Syndicate des Artistes Lyriques of Paris, and the White Rats of America met in Paris and began a congress which completed on July 21, and resulted in these four representative bodies forming an International combination. The underlying principle of the combination is that membership of any one organisation places an artist in a similar relationship to the other three whenever he is within their re-

spective "territories," which were defined in the terms of the affiliation. The combination was afterwards confirmed and accepted by meetings of the Federation and the other organisations concerned. One of the principal effects of the combination is that artists visiting other countries will in their professional affairs be governed by the policy of the society attached to the combination within whose particular territory they may be. Thus if there were a strike, the visiting member would have to fall in with the conditions laid down by the local organisation.

July 20.—Eleventh Annual Conference of the Actors' Church Union. Rev. Prebendary Pennefather in the chair. The accounts to the end of December, 1910, showed receipts of £319 17s. 9d., which did not cover the expenditure—King's College, Strand.

July 20.—Meeting at 35, Roland Gardens, for the purpose of establishing a Catholic Guild in connection with the theatrical profession. Monsignor Brown, Vicar-General of the Southwark Diocese, presided.

July 26.—Annual General Meeting of the Music Hall Home Fund. Mr. Harry Barnard in the chair. The statement of accounts showed an income from May 1, 1910, to April 30, 1911, of £486 9s. 4d., including £272 14s. 6d. from the *Era* Shilling Fund, and an expenditure of £435 1s. 0½d.—Bohemia Club, Westminster Bridge Road.

October 29.—Annual General Meeting of the Music Hall Artists' Railway Association. It was decided at this meeting that the subscription be increased to 7s. 6d. per year, 2s. 6d. of which should go towards the upkeep of the Benevolent Fund and Institution. Previously, with the subscription at 6s., 1s. from each subscription had been set aside with this object, and had produced £345 15s. The accounts of the Association, as passed at the meeting, showed an income of £2,882 3s., including £518 5s. in entrance fees. Mr. Harry Blake in the chair—Bedford Head Hotel.

November 21.—Fifth Annual General Meeting of the Music Hall Ladies' Guild. Miss Cecilia Macarte in the chair. The accounts showed an income of £488 4s. 11½d., and an expenditure of £386 2s. 11½d.—Bedford Head Hotel.

November 27.—Inaugural Meeting of the Catholic Stage Guild. Rt. Rev. Monsignor Brown, V.G., in the chair—Sodality Hall, Mount Street.

BANQUETS, DINNERS, &c., OF THE YEAR.

February 2.—Testimonial dinner to Mr. J. L. Graydon—Adelaide Galleries, Strand.

February 19.—Annual dinner of the Gallery First Nighters, with Mr. Dennis Eadie as the principal guest. Mr. James Kenny in the chair—Frascati's Restaurant.

February 23.—Kinematograph Trade dinner, Mr. F. E. Smith, K.C., M.P., in the chair—Hotel Cecil.

February 26.—Music Hall Artists' Railway Association dinner and dance, Mr. Harry Tate in the chair—Criterion Restaurant.

March 12.—Annual dinner of the Dramatic Debaters, Mr. Anthony L. Ellis in the chair—Hotel Richelieu.

March 26.—Annual dinner of the Playgoers' Club, Mr. W. Pett Ridge in the chair—Hotel Cecil.

April 9.—Annual dinner of the Terriers' Association, Mr. Albert Voyce in the chair—Horns, Kennington.

April 9.—Annual Ladies' dinner of the O.P. Club, Mr. A. E. W. Mason in the chair—Criterion Restaurant.

April 14.—Annual banquet of the Grand Order of Water Rats at the Vaudeville Club—Mr. Harry Tate in the chair.

April 23.—Mr. H. B. Irving was the guest of the Manchester Playgoers' Club at dinner at the Midland Hotel, Manchester.

April 25.—Annual luncheon of the N.A.C.O. (branch of the National Association of Theatrical Employés), Mr. Edward H. Mason in the chair—Popular Café.

April 30.—Sixty-fifth anniversary dinner of the Royal General Theatrical Fund, Mr. George Alexander in the chair—Hotel Métropole.

May 10.—Mr. H. B. Irving entertained at a farewell supper prior to his departure for Australia—Sir Herbert Tree in the chair—Savoy.

June 11.—Twelfth annual dinner of the past and present members of the F. R. Benson company—Imperial Restaurant.

June 18.—Complimentary dinner to Mr. Edward Compton, to celebrate his completing thirty years on tour with the Compton Comedy Company, Mr. A. E. W. Mason in the chair—Prince's Hall Restaurant.

July 16.—Complimentary dinner to Mr. Gordon Craig on his return to England—Café Royal.

November 18.—Gallery First Nighters' Club's ladies' supper and concert—Boulogne Restaurant.

November 26.—Complimentary dinner to Mr. George Edwardes to mark the attainment of twenty-five years of management, Sir Herbert Tree in the chair—Savoy.

November 26.—Annual dinner of the Eccentric Club, Mr. Tom Honey in the chair—Hotel Cecil.

November 30.—Inaugural dinner of the Bristol Playgoers' Club—Royal Hotel, Bristol.

December 3.—Actors' Association dinner, Sir Herbert Tree, the president, in the chair—Hotel Cecil.

December 9.—Annual dinner of the Savage Club, Hon. John L. Griffiths in the chair—Connaught Rooms.

December 10.—Actors' Benevolent Fund dinner, Right Hon. F. E. Smith, K.C., M.P., in the chair. £1,200 raised—Hotel Métropole.

December 10.—Complimentary dinner tendered by the O.P. Club to Mr. Robert Courtneidge and the principal members of his *The Arcadians* and *The Mousmé* companies, His Honour Judge Parry in the chair—Criterion

December 17.—Green Room Club annual dinner, Sir Herbert Tree in the chair—Prince's Hall Restaurant.

December 17.—Playgoers' Club Ladies' Christmas dinner, Miss Violet Vanbrugh in the chair.—Hotel Cecil.

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OBITUARY.

Akbar. October 1.
Allan, George Kerr. December 18.
Allan, Charles. Aged 59. February 11.
Allen, Clarence. Aged 59. February 11.
Alexander, Pat (Patrick Alexander Hale Monro). March 26.
Alexander, Stuart Duncan. Aged 34. October 23.
Anderson, Stewart Newman. Aged 25. November 1.
Ashton, Alfred Henry (Walter King). Aged 44. March 25.
Ashworth, Margaret Ann (Mme. Angelo). Aged 40. September 8).
Aspland, George V. May 5.
Aspley, Herbert. Aged 47. October 22.
Attwood, Herbert. Aged 35. February 16.

Baddow. December 5.
Baker, Arthur John. Aged 31. May 11.
Banks, Bessie. August 27.
Barnard, Mrs. Charles. February 9.
Barnes, Emily Jane. March 28.
Barrs, Marjorie. Aged 13. February 3.
Barton, Georgina Lambton. Aged 59. July 25.
Bawtree, Charles Frederick. November 20.
Beale, Harold G. W. April 1.
Belasco, Will (William Charles Sutherland). February 22.
Bellew, Kyrle (Harold Kyrle Money Bellew). Aged 56. November 2.
Belmore, Mrs. George. Aged 65. June 7.
Beltram, Sidney (Richard Sidney Bustin). Aged 60. July 24.
Berger, Mrs. Rosetta Jane. February 24.
Bennett, Joseph. Aged 79. June 12.
Bennett, William. Aged 76. April 26.
Bijou, Mrs. Peter (Florence Cannon). Aged 40. October 13.
Black, Elizabeth Ann Gallier. July 31.
Bonney, Mrs. James W. Aged 47. September 28.
Bowen, John Thomas. Aged 63. November 3.
Brogden, Dorothy (Viola May). Aged 34. February 22.
Brooks, James. Aged 49. February 7.
Brough, Sydney. Aged 44. March 28.
Browne, Walter. Aged 51. February 9.
Brownson, Archie. Aged 32. November 2.
Brull, Anton. November 22.
Budd, Charles George (Charles Langley). March 17.
Burchall, Clara (Mrs. J. C. Smith). Aged 78. February 15.
Burnell (Jee), Joseph. March 5.
Burton, Maud (Maud Rankin). Aged 49. July 7.
Burton, Mrs. George (Pollie Kiddie). December 19.
Burton, Pollie. Aged 42. December 21.
Byford, Mary (Doris Hunt). Aged 39. June 20.

Calhaem, Mrs. Stanislaus. Aged 69. May 27.
Campbell, Wallace. February 27.
Cannon, Florence (Mrs. Peter Bijou). Aged 40. October 13.
Cantree, E. (E. W. Lilly). May 7.
Carney, Tom (Henry Penny). Aged 52. December 4.
Carriden, William. Aged 51. November 4.
Charle, Beatrice (Agnes Bruce Maclaghlan). Aged 42. May 9.
Carlotti, Samuel. June 1.
Clarges, Verner, Aged 65. August 11.
Clyde, Mary Allen. November 8.
Compton, Charles G. August 17.
Conneaux, Fred. Aged 55. April 14.
Connelly, Michael. Aged 80. August 11.
Connor, John. Aged 78. July 17.
Crane, Emily (Mrs. E. Ebley, senior). September 25.
Crosse, Mary. Aged 50. January 10.
Crossley, Violet. September 1.

D'Alton, Curtis. August 24.
D'Alton (Tebby), Jessie. Ferbuary 10.
Daiper, H. W. January 5.
Damer, Frank (Edward Francis Dawson). Aged 45. September 18.
Danvers, George. Aged 59. October 20.
Davis, Billy. Aged 27. December 8.
Day, Charles Ernest David. Aged 36. August 4.
Day, George D. December 15.
Delevine, Letitia Minnie. May 12.
De Lorme, Blanche. April 18.
Denby, Agnes Ann. October 8.
Dene, Royston. Aged 52. November 5.
De Stainer, Marguerite. Aged 25. January 28.
Dick, Charles George Cotsford. Aged 64. August 28.
Dix, J. Airlie. December 7.
Dixon, Mrs. Robert. January 10
Dobson, Marjorie. Aged 43. March 23.
Douglas, Mrs. Jack. May 10.
Douglas, Richard. Aged 67. July 22.
Downie, William M. April 28.
Drake, Collard Augustus. May 23.
Dryden, J. P. November 25.
Dundas, Lilian. January 1.
Dunn, Sinclair. Aged 64. January 10.

Eastlake, Mary Flower. Aged 56. August 5.
Ebley, Mrs. E., senior (Emily Crane). September 25.
Echards, Steve. Aged 76. June 24.
Edmonds, E. W. Aged 47. January 28.
Edwards, John. October 9.
Edwards, Passmore. Aged 88. April 22.
Egginton, Arthur Gostling (Arthur Wellerby). April 21.
Eley, Douglas W. Aged 44. May 5.
Ellerton, John Alexander. August 7.
Ellis, Amy. January 16.
English, George E. May 14.
Eugene, Thomas. Aged 52. October 16.
Evans, May. February 25.
Evans, Mrs. Bensley (Olive Lanty). July 7.

Fairclough, Boothroyd. Aged 86. September 18.
Felix, Tony. Aged 49. January 10.
Ferguson, Ted. October 18.
Ferriss, Edward. December 21.
Findlater, Adam S. January 18.
Finney, Jameson Lee. Aged 47. August 9.
Ford, Millie. Aged 32. January 22.
Fowler, Mrs. Montague (Gaston Gervex). July 23.
Francis, Mrs. Marguerite. Aged 78. February 5.
Franks, J. W. Aged 93. January 9.
Frampton, C. H. October 19.
French, George. June 5.

Gala, Frank. Aged 37. March 3.
Gardiner, Elizabeth (Ridyard). May 7.
Gardner, Eliza Slinn. February 1.
Gauntlett, Hilary Sebastien Deane. Aged 24.
Gervex Gaston (Mrs. Montagu Fowler), July 23. August 9.
Gibbons, Mrs. Walter. January 1.
Gilbert, Sir W. S. Aged 74. May 29.
Gill, Mrs. John Birch. July 7.
Ginnett, Claude. Aged 54. December 3.
Glenroy, William Cruickshanks. February 24.
Glover, Bessie. May 9.
Golborne, Gertrude. October 27.
Good, William. November 6.
Graham, Walter. Aged 89. November 29.
Grant, Nellie. Aged 31. January 23.
Granville, Mrs. Joseph. May 7.
Gregory, Walner. Aged 42. December 27.

Hallé, Lady. Aged 72. April 15.
Hamilton, Gavin James. Aged 58. August 4.
Harboard, Mrs. October 22.
Hart, Arthur. Aged 50. September 3.
Hart, Leolyn. March 3.
Harvey, Hettie (Hettie Holt). Aged 34. July 8.
Hayes, Harry. Aged 69. August 15.
Hermann, Charles. December 2.
Heron, Dalziel. August 8.
Heron, Philip. April 27.
Hitchens, H. J. Aged 67. February 8.
Hobin, Thomas. February 27.
Hollick, Edmund (Edmund Humphrey Hollick Nash). March 6.
Howarth, Arthur. July 21.
Humphreys, Rex. Aged 28. February 19.
Humphries, George. Aged 32. April 16.
Hunt, Doris (Mary Byford). Aged 39. June 20.
Hurst, Will. November 12.

Ingram, Gwladys. Aged 24. August 25.
Isherwood, Tom. Aged 28. July 21.

Jacques, Fanny Lavinia. Aged 81. November 25.
Jee (Burnell), Joseph. March 5.
Jones, Jim. February 17.
Johnson, Charles Frederick. Aged 47. June 7.
Johnson (Mortimer), Austin. Aged 29. November 28.

Kauffman, Abraham. Aged 74. September 7.
Kavanagh, Margaret. July 25.
Kelly, Alfred Cain. April 6.
Kiddie, Pollie (Mrs. George Burton). December 19.
Kimm, Mrs. Anne. September 4.
King, Eugene M. November 22.
King, Maude. April 20.
King, Sarah. Aged 56. July 3.
King, Walter (Alfred Henry Ashton). Aged 44. March 24.
Kingston, Thomas. Aged 41. August 2.
Klanwell, Mme. Marie. Aged 58. November 19.

Lafayette, The Great (Sigmund Neuberger). Aged 39. May 9.
Langley, Charles (Charles George Budd). March 17.
Lanty, Olive (Mrs. Bensley Evans). July 7.
La Place, George. May 25.
Latimer, Mrs. Harrison (Florence E. Shortland). September 2.
Leglere, Mrs. (Mlle. Nanoni). Aged 49. August
Le Clerq, George. Aged 62. January 16. 9.
Leslie, Will (W. W. Pigott). Aged 38. November 4.
Lidsone, Thomas Henry. Aged 64. March 11.
Lilly, E. W. (E. Cantree). May 7.
Lincoln, Percy (Victor Raynor). September 14.
Livesey, Joseph. October 9.
Lockwood, Edmund (E. E. P. Ludlow). Aged 55. March 14.
Lucas, Mrs. E. H. Aged 39. June 2.
Lyall, Charles. May 3.
Lyons, George. June 9.

Mackenzie, Henry Compton. Aged 58. April 19.
Maclaghlan, Agnes Bruce (Beatrice Charle). Aged 42. May 9.
Maddox, Francis Reginald. February 17.
Mappin, Walter Clement. June 16.
March, Mrs. December 4.
Marson, Arthur (Nat Watkins). October 22.
Maskelyne, Mrs. J. N. July 23.
May, Charles F. Aged 67. January 5.
May, Viola (Dorothy Brogden). Aged 34. February 22.
McAulay, Robert Scott. September 14.
McCullagh, Brien. July 0.
Mead, Mrs. February 20.
Mehany, Houston. Aged 33. September 4.
Melville, Violet. Aged 25. September 1.
Melvin, Dave. Aged 22. March 18.
Miles, George. Aged 49. October 30.
Miles, Mrs. Charles. December 11.
Miller, Alfred Charles Vernon. Aged 5. November 30.
Mitchell, Mrs. Charles (Vicky Moore). May 3.
Mollison, William. Aged 50. December 19.
Molyneux, Dorothy Olive Gertrude. March 25.
Monro, Patrick Alexander Hale (Pat Alexander). March 26.
Montgomery, Alfred Augustus. Aged 66. March 10.
Morley, Charlotte (Mrs. J. G. Scott). October 11.
Mortimer, James. Aged 79. February 24.
Mortimer (Johnson), Austin, Aged 29. Novem ber 23.
Morton, John Henry. Aged 62. September 30.
Moscovitz, Marcel. October 18.
Mouillot, Frederick Charles Arthur. Aged 47. August 4.
Myer, Frederick. Aged 61. March 23.

Naironi, Mlle. (Mrs, Leglere). Aged 49. August 9.
Nash, Edmund Humphrey Hollick (Edmund Hollick). March 6.
Navarro, Nellie (Mrs. J. Wilton Richards). Aged 35. April 29.
Neuberger, Sigmund (the Great Lafayette). Aged 39. May 9.
Newhouse, Willie. November 12.
Nightingale, J. W. Aged 60. June 26.
Norton (Ross), Peggy. February 7.
Nunse, Agnes Mary. Aged 29. March 26.

Olive, Bessie. Aged 61. March 9.
Orford, Sarah Jane. Aged 66. February 16.
Osborne, Charles. Aged 69. November 6.

Paget, F. Maurice. April 23.
Penny, Henry (Tom Carney). Aged 52. December 4.
Peterson, Alf. May 8.
Piggott, W. W. (Will Leslie). Aged 38. November 4.
Pleon, Harry. Aged 49. April 23.
Pleon, Harry, jun. Aged 19. August 7.
Porter, Mrs. Matilda Grace. February 13.
Power, Mrs. Clavering (Caroline Amelia Power). Aged 71. August 19.
Preston (Spencer), Belle. Aged 33. May 8.
Preston (Spencer), George. November 28.
Price, Edward Graham. Aged 37. June 28.

Ramsdale, Isabella Fisher. Aged 75. October 23.
Randegger, Signor Alberto. Aged 79. December 18.
Rankin, Maud (Maud Burton). Aged 49. July 7.
Rayne, Mary (Mrs. Henry Rayne). February 17.
Raynor, Victor (Percy Lincoln). September 14.
Rickards, Harry. Aged 65. October 13.

Richards, Mrs. J. Wilton (Nellie Navarro). Aged 35. April 29.
Richeux, Jules. October 24.
Ridyard (Gardiner), Elizabeth. May 7.
Risley, Jennie. December 15.
Roberts, Owen. Aged 52. February 20.
Robins, William Robert. Aged 87. February 12.
Ross, Peggy (Norton). February 7.
Rowley Captain. December 10.
Russon, Joseph. May 11.
Ryan, Dan. September 27.

Sandoe, Alfred. Aged 46. October 16.
Sanger, "Lord" George. Aged 84. November 28.
Scott, Mrs. J. G. (Charlotte Morley). October 11.
Selkirk, William. Aged 79. January 27.
Selway, Mrs. Charlotte. March 17.
Shortland, Miss Florence E. (Mrs. Harrison Latimer). September 2.
Sheridan, John. Aged 69. April 15.
Sinden, Bert. January 1.
Sinott, Mrs. Catherine. March 7.
Smith, Mrs. J. C. (Clara Burchall). Aged 78. February 15.
Smith, Mrs. Sidney. December 12.
Smith, William. Aged 77. November 10.
Snazelle, Mrs. G. H. (Annie Tilden). Aged 50. December 1.
Snelson, Hannah. November 22.
Somers, Alexander C. C. September 9.
Spencer (Preston), George. November 28.
Spencer (Preston), Belle. Aged 33. May 8.
Stannard, Mrs. Arthur (John Strange Winter). December 13.
St. Clair, Tom. July 30.
Stevenson, George. Aged 77. October 31.
Stratford, John D. August 6.
Sutherland, William Charles (Will Belasco). February 22.
Sutton, Henry. Aged 78. January 17.
Swinburne, Charles. July 9.

Taylor, Mrs. Florence. Aged 34. March 29.
Tebby (D'Alton), Jessie. February 10.
Temple, Clarence. Aged 42. February 11.
Thompson, Denman. April 14.
Thompson, William Henry (Jubilee). October 21.
Thursby, George. October 28.
Thurston, Mrs. September 6.
Transfield, T. G. February 6.
Tilden, Annie (Mrs. G. H. Snazelle). Aged 50. December 1.

Vaidis, Lizzie (Sisters Vaidis). Aged 46. June 6.
Venimore-Wright, George. Aged 87. August 21.

Wainwright, John. Aged 69. March 13.
Wainwright, Mary. March 19.
Wake, Mrs. Maria. Aged 57. December 11.
Walker, George. January 6.
Wallace, George Nelson. Aged 63. February 23.
Ward, Edwin. April 23.
Watkins, Nat (Arthur Marson). October 22.
Watkins, Thomas. May 2.
Weathersby, George William. Aged 81. December 3.
Webb, George John. Aged 74. August 14.
Wharton, Robert W. Aged 49. March 9.
White, William Henry. Aged 57. November 15.
Whiteley, Mrs. November 12.
Whitby, Elsie (Manville). March 15.
Whittle, Betsy. Aged 11. November 26.
Whitty, John Irwine. Aged 87. March 11.
Whyte, Stirling. Aged 72. October 3.
Wilde, Henry J. March 4.
Willerby, Arthur (Arthur Gostling Egginton). April 21.
Wilmot, John. Aged 68. August 21.
Winter, John Strange (Mrs. Arthur Stannard). December 13.
Woodehouse, Cecil Henry. February 15.
Worswick, Mrs. John. January 22.
Worster, Miss. March 24.
Wright, Ada. March 9.
Wright, Fred. Aged 85. October 19.

Young, Watkins. Aged 80. November 2.

NEW THEATRES, MUSIC HALLS, &c.

January 12.—Empire, Chester-le-Street.
January 12.—Grand, Gillingham.
February 6.—Pavilion, Bradshawgate.
February 13.—Lewisham Hippodrome.
February 20.—Empire, Harrogate.
February 20.—Metropole, Bootle.
March 20.—Hippodrome, Greenwich (formerly Palace).
March 27.—Hippodrome, Langley Park, Co. Durham.
April 17.—The Surrey (reconstructed).
May 12.—New Empire, Preston.
June 19.—Victoria Pier, Fleetwood.
August 3.—New Pavilion, Margate.
August 3.—Bedminster Hippodrome, Bristol.
August 6.—Pier Theatre, Bognor.
August 7.—Empire, Edinburgh, reopened after fire.
August 28.—Palace, Doncaster.
August 21.—Official opening of completed Opera House, Blackpool.
September 4.—New, Crewe.
September 11.—Empire, Burnley.
September 18.—Olympia, Glasgow.
September 18.—Collins's. Reconstructed.
September 30.—P.O.W., Birmingham (reopened).
October 9.—New, Chorley.
October 9.—New, Pontypridd.
October 16.—Empire, Maryport.
October 16.—Watford Palace. Reconstructed.
October 23.—Royal, Castleford.
October 23.—Palace, Wellingborough.
October 23.—Casino, Glasgow.
October 30.—The New Middlesex. Reconstructed.
October 31.—Palladium, Brighton (formerly the Alhambra).
November 6.—Victoria Palace.
November 6.—Palace, Aberavon.
November 11.—Liverpool Repertory Theatre (formerly the Star).
November 13.—London Opera House.
November 25.—New Pavilion, Morley.
December 26.—New Prince's.
December 26.—Theatre and Opera House, Maidenhead.

THE AMERICAN STAGE.

PRINCIPAL PLAYS PRODUCED IN AMERICA, AND IMPORTANT REVIVALS IN NEW YORK BETWEEN DECEMBER 1, 1910, AND NOVEMBER 30, 1911.

The casts given in all cases are those of the New York productions.

AIGLON, L', drama in five acts by Edmond Rostand. Produced by Sarah Bernhardt at the Globe, New York, December 5, 1910.

A LA BROADWAY, satirical burlesque in one act by William Le Baron, Harold Orlob, and M. H. Hollins. Produced by Henry B. Harris and Jesse L. Lasky.—Folies Bergère, New York, September 22.
John Morris ..... James Bradbury
Archie Mann ..... Will Phillips
FitzHugh St. Clair ..... Hayden Clifford
Tom Jackson ..... Agostino Baci
Jim Jamb ..... James Cook
Nick O'Teene ..... John Lorenz
Smith ..... Earl Mountain
Mrs. Morris ..... Octavia Broske
Polly Morris ..... Rae Morris
Dorothy Morris ..... Mae Thompson
Maggie O'Hara ..... Mae West

ALCESTIS, a modernised version of Euripides' drama, by Blanche Shoemaker Wagstaff (produced by Charles Douville Coburn, Hudson, New York, December 1, 1910).
Nemesis ..... Dorothy Turner
Apollo ..... Leopold Lane
Erebus ..... J. Malcolm Dunn
Alcestis ..... Mrs. Coburn
Admetus ..... John E. Kellerd
Hercules ..... Mr. Coburn
Pheres ..... Burr Caruth
First Maiden ..... Amelia Barleon
First Leader of Chorus... David Kirkland
Second Leader of Chorus... Frank Richter

AMOR DI PRINCIPE, operetta in three acts, by Edmund Eysler, original version in German called "Furstenliebe." Signor Raimondo Sarnella's Italian Comic Opera Company from Palermo.—Majestic, New York, May 2.
Natalie ..... Inez Imbimbo
Stanislaus ..... G. Farri
Pufferl ..... Fausto Eleonori
Ewald ..... Giuseppe Merighi
Kate ..... Virginia Farri
Chiffon ..... Elvira Canepa
Lili ..... Esther Scozzi
Mimi ..... Augusta Verdi
Fifi ..... Gilda Beccari
Franz ..... Ludovico Guidi
The Governor ..... Silvio Carbone
Mother Superior ..... Adelina Levia
Countess of Ribord .. Maria Colograndé
First Majordomo ..... Luigi Campeggi
Second Majordomo ..... Ugo Carrani
First Lady ..... S. Precerutti
Second Lady ..... A. Bronzini
Maddalena ..... E. Galletti
Eva ..... E. Lancetti
Tecla ..... E. Gironetti
Sofia ..... L. Compeggi
A Groom ..... M. Grillo

ANGELUS, THE, play in three acts, by Neil Twomey.—Lyceum, Englewood, N.J., April 12.

ANN BOYD, based on the novel of the same name.—Shubert Theatre, Boston, Mass., May 1.

ANTIGONE, of Sophocles, translation by Prof. Joseph Edward Harry.—Grand Opera House, Cincinnati, March 10.

ARAB, THE, drama in four acts, by Edgar Selwyn (prod. by Henry B. Harris).—Burbank Theatre, Los Angeles, Cal., May 14; Lyceum, New York, September 30.
Mahmout Azeer ..... Anthony Andre
Selim ..... Victor Benoit
Kyamil Pasha .... Edward R. Mawson
Sheikra ..... Thomas Adams
A Barber ..... Joseph Kisber
A Peasant ..... Tom Azoon
Robert Cruikshanks .... Walter Wilson
Mary Hilbert ..... Edna Baker
Myrza ..... Ethel Von Waldron
A Mendicant ..... Charles De Forrest
Dr. Hilbert ..... James Seely
Hossein ..... Sam Russell
Jamil Abdullah Azam .... Edgar Selwyn
Abdullah ..... Joseph Rawley
Water Seller ..... Abraham Seror
Ibrahim ..... E. Fernande
Drucis ..... Virginia Rankin
Eena ..... Eileen Percy
Menka ..... Gerard Gardner
Sayeh ..... Jack Percy
Minna ..... Dorothy Rankin
Jazeer ..... Harry McCullom
Muezzin ..... George Atalla

ARIANE AND BARBE BLEUE, musical setting of Maeterlinck's drama, by Paul Dukas.—Metropolitan Opera House, New York, March 29 (prod. Opéra Comique, Paris, May 10, 1907.)
Ariane ..... Geraldine Farrar
Barbe-Bleue ..... Leon Rothier
The Nurse ..... Florence Wickham
Selysette ..... Jeanne Maubourg
Ygraine ..... Leonora Sparkes
Melisande ..... Rosina Van Dyck
Belangere ..... Henrietta Wakefield
Alladine ..... Lucia Fornaroli
An Old Peasant ..... Georges Bourgeois
Second Peasant ..... Bernard Begue
Third Peasant ..... Basil Ruysdael

ARROW MAKER, THE, drama in three acts, by Mrs. Mary Hunter Austin.—New Theatre, New York, February 27.
Choco ..... Stewart Baird
Winnedunah ..... John Sutherland
Pamaquash ..... Reginald Barlow
Yavi ..... Albert Easdale
Fleetfoot ..... Edwin Cushman
Tavwots ..... Pedro de Cordoba
Seegooche ..... Ethel Brandon

Arrow Maker, The (continued).

Tiawa ..... Helen Reimer
Wacoba ..... Olive Oliver
The Chisera .. Edith Wynne Matthison
Bright Water .... Leah Bateman-Hunter
White Flower .... Elsie Herndon Kearns
Tuiyo ..... Lewise Seymour
Seyavi ..... Barbara King
Simwa ..... Frank Gillmore
Great Hawk ..... Ben Johnson
Rain Wind ..... E. M. Holland
Haiwai ..... Mary Doyle

AS A MAN THINKS, drama in four acts, by Augustus Thomas (Shubert prod.).—Hyperion, New Haven, Conn., March 4; Thirty-ninth Street Theatre, New York, March 13.

Vedah Seelig ..... Charlotte Ives
Doctor Seelig ..... John Mason
Holland ..... Ernest Wilkes
Butler ..... Ralph Samono
Mrs. Clayton ..... Chrystal Herne
Julian Burrill ..... Vincent Serrano
Benjamin de Lota ..... Walter Hale
Frank Clayton ..... John Flood
Mrs. Seelig .....Amelia Gardner
Sutton ..... W. H. Sadler
Miss Doane ..... Gail Kane
Dick ..... Raymond Hackett
Judge Hoover ..... William Sampson

AVIARY, THE, comedy in three acts, by Marc Sonal and Gabriel Annel.—Empire, New York (Academy of Dramatic Arts matinée), January 12.

AVIATOR, THE, farcical comedy in four acts by James Montgomery (produced by Cohan and Harris, Aston, New York, December 8, 1910).

Robert Street .....Wallace Eddinger
James Brooks .....Robert Conness
Hopkinson Brown .....Jack Devereux
J. H. Douglas .....Frank Currier
Mons. Gaillard .....Frederick Paulding
John Gordon .....Samuel Reed
Sam Robinson .....Edward Begley
Joe Hurley .....Ford Fenimore
Louis .....Wm. P. Connery
No. 1 } Pages at } .....Cantor Brown
No. 8 } "Gordon ...Richard Webster
No. 4 } Inn." ..William Offerman
Miss Grace Douglas ...Christine Norman
Mrs. J. H. Douglas .....Emily Lytton
Miss Madeline Riley .....Oza Waldrop
Miss Blair .....Edythe Thorne
Miss Henderson .....Nan Davis
Miss Zonne .....Irene Warfield

BALKAN PRINCESS, THE, musical play in prologue and two acts, book by Frederick Lonsdale and Frank Curzon, music by Paul A. Rubens, lyrics by Paul A. Rubens and Arthur Wimperis. (Prod. by the Shuberts).—Hyperion, New Haven, Conn., January 18; Herald Square, New York, February 9.

The Grand Duke Sergius Robert Warwick
Count Boethy ..... J. H. Pratt
Captain Radomsir .... Kenneth Hunter
Lieutenant Varna ..... Fritz Macklyn
Max Hein ..... Percy Ames
Blatz ..... Teddy Webb
Lounger ..... Harold de Becker
Emil ..... Harry Lewellyn
Hermann ..... Robert Milliken
Henri ..... Herbert Corthell
Magda ..... May Boley
Olga ..... Alice Brady
Sofia ..... Vida Whitmore
Paula ..... Rose Firestone
Tessa ..... Robby B. Nichols
Carmen ..... Carmen Romero
Margherita ..... Daisy James
Teresa ..... Peggy Merritt

Balkan Princess, The (continued).

Guests .. Robert Milliken, Lew Litchfield, Olin Howland.
Cashier ..... Sylvia Clarke
Princess Stephanie ..... Louise Gunning
Nobles of Balaria .. Olin Howard, S. Keen, H. de Becker, Irving Finn, Robert Milliken
Waitresses ..... Millie Bright, Grace Kimball, Mabel Ferry, Nanon Welch.

BARRY OF BALLYMORE, play in three acts, by Rida Johnson Young.—Academy of Music, New York, January 30.

Thomas Barry ..... Chauncey Olcott
Sir Edward Emery .. Howard Chambers
Lord Bannon ..... George Sydenham
Michael McShane ..... Ned Reardon
Phadrig Bannon ..... Nesta de Becker
Gerald O'Mara ..... Arthur Jarrett
Corney ..... Daniel Jarrett
Lady Mary Bannon .. Edith Browning
Betty O'Mara ..... Alice Martin
Nanette ..... Alice Farrell
Mrs. Barry ..... Mary Johnstone
Biddy ..... Marion Gasparo

BAXTER'S PARTNER comedy in three acts, by Thomas T. Railey.—Bijou, New York, June 27.

Earl Dunn ..... E. A. Sparks
Lucretia Wiggins ..... Fayette Perry
Benjamin Baxter ..... Charles Reigle
Colonel Hopkins ..... Edwin Burns
Dorothy Livingstone ..... May Talbot
Mrs. Baxter ..... Florence Nelson
Howard McFarland, sr. Reynold Williams
Howard McFarland, jr. .... Robert Ober
Briggs ..... F. J. Broder
Dan Huntley ..... Robert Ellis

BECKY SHARP, Langdon Mitchell's four-act play.—Lyceum, New York, March 20, revival.

BEHIND THE SCENES, play by Margaret Mayo.—Walnut Street Theatre, Philadelphia, April 17.

BIRTHRIGHT, tragedy in two acts, by T. C. Murray (produced by the Irish Players), Maxine Elliott, New York, November 20.

BLUE BIRD, THE, revival.—The Century (late New), New York, February 6 (with two new scenes), and September 15. Originally produced New York, October 1, 1910.

BOSS, THE, play in four acts, by Edward Sheldon. Produced by William A. Brady. —Garrick, Detroit, Mich., January 9; Astor, New York, January 30.

James D. Griswold ..... Henry Weaver
Donald Griswold .... Howard Estabrook
Emily Griswold ..... Emily Stevens
Mitchell ..... Henry Sargent
Lawrence Duncan ..... Kenneth Hill
Michael R. Regan ..... Holbrook Blinn
"Parky" McCoy ..... H. A. La Motte
Mrs. Cuyler ..... Ruth Benson
Gates ..... John M. Troughton
Davis ..... J. Hammond Dailey
Scanlon ..... Wilmer Dane
Archbishop Sullivan .... Frank Sheridan
A Cook ..... Bella Paul
A French Maid ..... Rose Wincott
A Parlor Maid ..... Miss Celia
Lieutenant of Police .... Frank Julian
Police Officer ..... James Macdonald
Another Police Officer ..... H. G. Weir

BOUFFONS, LES, play in four acts, by Miguel Zamacois (produced by Sarah Bernhardt). —Globe, New York, December 10, 1910.

BOUGHT AND PAID FOR, drama in four acts by George Broadhurst. Produced by William A. Brady, Limited.—First New York prod., Playhouse, New York, September 26.

Bought and Paid For (continued).

Robert Stafford ..... Charles Richman
James Gilley ..... Frank Craven
Oku ..... Allen Atwell
Louis ..... Edgar Hill
Virginia Blaine ..... Julia Dean
Fanny Blaine ..... Marie Nordstrom
Josephine ..... Dorothy Davies

BRISEIS; OR THE BRIDE OF CORINTH, Chabrier's unfinished opera.—Carnegie Hall, New York, March 3.

BUNTY PULLS THE STRINGS, comedy, in three acts, by Graham Moffat—Comedy, New York, October 10.

Rab Biggar .....Edmond Beresford
Bunty Biggar .....Molly Pearson
Susie Simpson .....Jean Cadell
Tammas Biggar .....Campbell Gullan
Weelum Sprunt .....Sanderson Moffat
Eelen Dunlop .....Amy Singleton
Teenie Dunlop .....Margaret Nybloc
Jeems Gibb .....George Ingleton
Maggie Mercer .....Marjory Davidson
Dan Birrell .....Will Jaxone

BUTTERFLY ON THE WHEEL, A, the English play (Marie Doro prod.).—Apollo Theatre. Atlantic City, N.J., October 26.

CALIFORNIA, light operetta, book by C. de Mille, music by Robert Hood Bowers.—Polis, Springfield, Mass., November 20.

CASE OF BECKY, THE, play, by Edward Locke (David Belasco prod.).—National Theatre, Washington, October 31.

CARMELA, operette.—Easton, Pa., October 30.

CAVE MAN, THE, satirical farce, in three acts, by Gelett Burgess, produced by Henry B. Harris.—Fulton Theatre, New York, October 30.

Mary .....Beatrice Bertrand
Lady Mechante .....Grace Elliston
Wrestling Brewster Bradford Martin Sabine
Emily Frothingham .....Beatrice Noyes
Dolly Van Dream .....Isabelle Lee
Haulick Smagg .....Robert Edeson
First Barber .....John Prescott
Second Barber .....Thomas E. Dunn
Footman .....James J. Nolan
Tillotson .....Herbert Budd
Huggins .....Walter Renfort
Glush .....John Dewey
Dystart Van Dream ..William H. Burton
Mrs. Van Dream .....Florine Arnold
Dante Gabriel Lilliput .....Clifford Leigh
Violet .....Eleanor Stuart

CERTAIN PARTY, A, musical farce, in three acts, by Edward W. Townsend and Frank W. O'Malley, music by Robert Hood Bowers, staged by William Collier, and produced by Liebler and company (originally produced as a comedy, Amsterdam Opera House, New York, February 12, 1910).—Wallack's, New York, April 24.

Homer Caldwell .....James Seeley
George Caldwell .....Alfred Kappeler
James Barrett .....Mike Donlin
Jerry Fogarty .....John T. Kelly
Sydney Finch .....Harold Hartsell
Danny Clark .....Arthur O'Keefe
Roundsman Timothy Moline..Tom Jaffola
Atkins .....John Peachey
Larry Dunn .....John Pierce
Handsome Harry .....Quayle Settliffe
Buck Powers .....Tom Jaffola
Patrick Reilly .....Andrew Brannigan
Barney Rafferty .....Eddie Cline
Ikey Finklestein .....George Sullivan
Jerry Fagan .....Frank Grom
Mrs. Lorimer .....Beatrice Moreland
Grace Fairweather .....Nina Blake
Mrs. Jeremiah Fogarty ..Louise Dempsey
Miss Depuyster .....Marie Ashton
Miss Brompton .....Esther Bissett
Miss Ogilvie .....Ruth Lloyd

Certain Party, A (continued).

Mary .....Susanne Willis
Maybelle Carrington .....Lillian Herbert
Lena .....Carolyn Parsons
Carrie Keyes .....Ruth Lloyd
Norah .....Mabel Hite

CHALLENGE, THE, play, by Edward Childs Carpenters (A. H. Woods prod.).—Parsons' Theatre, Hartford, Conn., October 26.

CHANTECLER, play, in four acts, in verse by Edmond Rostand, translated into English verse by Louis N. Parker, produced by Charles Frohman.—Knickerbocker, New York, January 23.

Chantecler .....Maude Adams
Patou .....Arthur Byron
Blackbird .....Ernest Lawford
Peacock .....William Lowers
Nightingale .....Mabelle Chapman
Great Horned Owl ..Gustav von Seyffertitz
Screech Owl .....Allen Fawcett
Scops .....Edward Morrison
Stryx .....Maurice Stewart
Surnia .....Lillian Spencer
Owlet .....Edward Wilson
Caparacorn .....George Rowlands
Kite Owlet .....David Manning
Game Cock .....Bertrand Marburgh
Pointer .....Allen Fawcett
Woodpecker .....Fred Tyler
Cat .....Walter Stanton
Turkey Cock .....R. Peyton Carter
Duck .....Wallace Jackson
Guinea Chick .....Maurice Stewart
Cockerel .....Edward Wilson
First Cockerel .....Edward Morrison
Second Cockerel .....F. Owen Baxter
Third Cockerel .....David Manning
Magpie .....Fred Tyler
Rabbit .....Joseph Wallace
Ten Fancy Cocks .....Messrs. Rowlands, Fawcett, Silven, Moran, Wilson, Carhart, Hogarth, Clinger, Jackman, Graham
Six Toads .....Messrs. Carter, Stanton, Baxter, Jackson, Morrison, Fawcett
A Guinea Pig .....Veronica Marsh
Hen Pheasant .....May Blayney
Guinea Hen .....Dorothy Dorr
Old Hen .....Ada Boshell
White Hen .....Margaret Gordon
Gray Hen .....May Roberts
Black Hen .....Lillian Spencer
Three Other Hens ....Maybelle Chapman, May Southern, Margaret Boland
Hen Turkey .....Helen Kraft

CHASTE SUSAN, THE, musical farce, in three acts, adapted from the French of Georg Okonkowski, music by Jean Gilbert (Gustav Amberg, manager).—Irving Place, New York, April 12.

Baron Conrad des Aubrais..Adolf Kuehns
Dolphine .....Frau von Wegera
Jaqueline .....Frl. Loeber
Hubert .....Rudolf Werder
Lieutenant Rene Boislurette ..Otto Marle
Pamarel .....Herr Olmar
Susanne .....Emma Malkowska
Charencey .....Herr Habrich
Rose .....Frl. Weber
Alexis .....Ernst Robert
Emile Picola .....Frl. v. Bodenhausen
Mariette .....Frl. Brockmann
Varel .....Heinrich Oesfeld
Godet .....Herr Helmer
Paillason .....Herr Sonndern
Irma .....Else Specht
Polizeikommisaer .....Herr Keller

CLOUDS, THE, play, in three acts, by Jaroslav Koapil, adapted from the Bohemian by Charles Recht.—Bijou, New York, May 16.

COME MICHAELMAS, one-act play, by Keble Howard.—Empire, New York (Academy of Dramatic Arts matinée), January 26.

CONCERT, THE, revived at the Belasco, New York, September 14 (originally produced Pittsburg, Pa., September 19, 1910, and Belasco, New York, October 4, 1910).

CONFESSION, THE, drama, in four acts, by James Halleck Reid (management of L. S. Sire).—Bijou, New York, March 13.

Rose Creighton .....Helen Holmes
Mrs. Mary Bartlett .....Olive West
Michael Grogan .....Mart Cody
Patsy Moran .....Paul Kelly
Thomas Bartlett .....Harold Vosburgh
Rev. J. J. Bartlett .....Orrin Johnson
Josef Dumont .....Theodore Roberts
Andrew Strong .....Jack Drumlar
Frank Gordon .....W. D. Ingram
John Peabody .....Ralph Delmore
E. P. Dustin .....Bigelow Cooper
C. H. Blackburn .....W. J. Brady
Jem Coburn .....John North
Edward Stevens .....Willard McDermott

CONVICT ON THE HEARTH, THE, Frederick Fenn's one-act play.—Empire, New York, Academy of Dramatic Arts, February 12.

COUNTRY GIRL, A, musical play in two acts, book by James T. Tanner, lyrics by Adrian Ross and Percy Greenbank, music by Lionel Monckton and Paul Rubens (revived by the Gray-Stewart Musical Company) Herald Square, New York, May 29.

Geoffrey Challoner.....Melville Stewart
The Rajah of Bhong.....Robert Elliott
Sir Joseph Verity .....George E. Mack
Douglas Verity .....Donald Hall
Granfer Mummery .....A. W. Fleming
Lord Anchester .....Cyril Chadwick
Lord Grassmere .....A. L. Clark
Major Vicat .....W. L. Doyle
Sir Charles Cortelyou.....Charles Kamp
Herr Tulzer .....F. Von Gottfried
Rube Fairfax .....J. A. Bingham
Barry .....John Slavin
Marjorie Joy .....Grace Freeman
Princess Mehelanch.....Genevieve Finlay
Mlle. Sophie .....Laura Jaffray
Nan .....Florence Burdett
Mrs. St. Quinton Raikes....Ada Sterling
Nurse .....Anna Bell
Lady Anchester .....Ada Sterling
Lady Arnott .....Teresa Bryant
Miss Carruthers.....May Wesley
Miss Pouyscourt .....Edna Houck
Miss Courtlands .....Madge Gest
Miss Ecroyd .....Ada Holt
Miss Fitzroy .....Florence Burnham
Miss Arundel .....Florence Farmer

COUNTRY MOUSE, A, Arthur Law's play.—Empire, New York, Academy of Dramatic Arts matinée, February 9.

DADDY DUFARD, comedy in three acts, by Lechmere Worrall and Albert Chevalier (produced by Liebler and company), Montreal, Can., November 28, 1910; Hackett, New York, December 6, 1910.

Achille Talma Dufard.....Mr. Chevalier
Rose Dufard .....Violet Heming
Paul Hammond .....A. Hylton Allen
Celia Fitziames .....Frankie Raymonde
Grover Toft .....Leslie Kenyon
Bert Cole .....Claude H. Cooper
Mme. Poulard .....Mary E. Barker
Joseph Fontaine .....Arthur Brankston
The Great Jolly .....Harry Brett
Otto Meyenberg .....Louis Hendricks
Cesare Golitti .....Horace Mitchell
Mark Heinie .....John C. Holliday
Sir John Baines .....John Blackmore
Marie .....Grace Illingworth
Jackson .....C. L. Emerson
Manager Welland .....Robert Martin
Box Office Clerk .....Stephen Joy
Florist's Boy .....James L. Foster
Mabel .....Alice Johnson

Daddy Dufard (continued).

Robert Burton .....J. Sebastian Smith
Commissionaire .....Gus Stinson
Signor Gilfonti .....Harry Le Grange
Mr. Saunders .....Walter E. Johnson

DEEP PURPLE, THE, play, in four acts, by Paul Armstrong and Wilson Wizner (Liebler and Company, managers).—Lyric, New York, January 9 (originally produced Shubert's, Rochester, September 26, 1910).

William Lake .....Richard Bennett
George Bruce .....William A. Norton
Gordon Laylock .....Emmett Corrigan
Harry Leland .....James Lee Finney
"Pop" Clark .....W. J. Ferguson
Connolly .....George T. Meech
Flynn .....George M. Fee
Laura Moore .....Catherine Calvert
Kate Fallon .....Ada Dwyer
Mrs. Lake .....Isabel Waldron
Ruth Lake .....Mabel Morrison
Christine .....Rosamond O'Kane
Postman .....John Williams
Bell Boy .....Andrew Kelly
Valet .....Elmer Clifton
Page .....Henry Davidson
Messenger .....William Page
Organ Grinder .....Giovanni Cavalaro

DELIGHTFUL DOLLY, three-act comedy, adapted from the French by Henri Morvant.—Valentine Theatre, Toledo, O., February 2.

DICTATOR, THE, revival, William Collier's comedy.—Theatre, New York, April 13.

DISRAELI, play, in four acts, by Louis N. Parker, produced by Liebler and company.—Princess, Montreal, Pa., January 23; Grand Opera House, Chicago, February 13; Wallack's, New York, September 18.

The Duke of Glastonbury....Charles Carey
The Duchess of Glastonbury..Leila Repton
Adolphus, Viscount Cudworth
J. R. Torrens
Lady Cudworth .....Frances Reeve
Lord Brooke, of Brookehill
Guy Cunningham
Lady Brooke .....Marie R. Quinn
Lady Clarissa Pevensey .....Elsie Leslie
Charles, Viscount Deeford..Ian MacLaren
The Rt. Hon. Benjamin Disraeli
George Arliss
Lady Beaconsfield ....Marguerite St. John
Mrs. Noel Travers .....Margaret Dale
Sir Michael Probert, Bart.
Herbert Standing
Mr. Hugh Meyers .....Oscar Ayde
Mr. Lumley Foljambe..Alexander Calvert
Butler .....Harry Chessman
Footman .....Rutherford Herman
Bascot .....Douglas Ross
Potter .....St. Clair Bayfield
Flooks .....W. Mayne Lynton
A Clerk .....Dudley Digges

DOLLARPRINZESSIN, DIE, musical comedy, in three acts, book by A. M. Willner and F. Gruenbaum, music by Leo Fall, produced by Gustav Amberg.—Irving Place, New York, November 1.

DOLLY MADISON, historical comedy, by Charles Nirdlinger.—Apollo, Atlantic City, N.J., February 23.

DOPPELMENSCH, DER, farce, in three acts, by Wilhelm Jacoby and Arthur Lippschitz, produced by Gustav Amberg.—Irving Place, New York, September 30.

DRIFTING, play, by Preston Gibson.—Hyperion, New Haven, December 7, 1910.

DRONE, THE, comedy in three acts, by Guy Bolton and Douglas J. Wood (produced by Douglas Wood), Thirty-ninth Street, November 17.

W. D. Hollingsworth ..Douglas J. Wood
Jason .....Harold Howard
George Mather .....L. Rogers Lytton

Drone, The (continued).
Mrs. Mather
Mrs. Ida Jeffreys-Goodfriend
Marjery Mather.....Edna Phillips
Cotton Mather .....Herbert Yost
Mrs. Williamson .....Christine Norman
Annie .....Eleanor Hicks
Cabman .....Hary Dornton

DRUMS OF DOOM, THE, playlet, by Gerald Villiers Stuart.—Majestic, Chicago, September 4.

DR. DE LUXE, musical play, in three acts, by Otto Hauerbach and Karl Hoschna, produced by Joseph M. Gaites.—Ford's Opera House, Baltimore, March 27; Knickerbocker, New York, April 17.
Dr. De Paw .....Taylor Williams
Miss Barker .....Rena Santos
Miss Ada Houston .....Marion Ballou
Sadie .....Polly Prim
Dennis .....Ernest Truax
Kittie Melville .....Jeanette Childs
Mrs. Dorothy Melville ....Helen Robertson
Dr. Robert Melville .....Harry Stone
Mrs. Clara Houston .....Georgie Kelly
Margie Melville .....Ethel Green
Donald Houston .....Edward Nicander
John Truesdale (Dr. De Luxe)..Ralph Herz
Colonel Houston .....William Pruette
Hattie Heartsdale .....Lilian Berry
Francesca Foote .....Ethel Millard
Annette Armswell .....Verna Dalton
Lottie La Nerve .....Bessie Muller
Lillian Legglesby .....Anna Hall
Louise Lipton .....Julia Mills
Vera Van Dentine .....Ada Mitchell
Laura Lashwood .....Florence Campbell
Toodlums .....Albert Lamson

DREAM OF A SPRING MORNING, THE, by D'Annunzio. — Empire, New York (Academy of Dramatic Arts matinée), January 26.

DUCHESS, THE, comic opera, in three acts, with book by Joseph Herbert and H. B. Smith, and music by Victor Herbert, produced by Sam S. and Lee Shubert.—Providence Opera House, Providence, R.I., September 25; Lyric, New York, October 16.
Aristide Boutonniere .....Wilton Taylor
Rose .....Fritzi Scheff
Angelique Boutonniere .....May Boley
Marianne .....Lillian Spencer
Philippe, Marquis de Montreville
George Anderson
Adolphe, Comte de Paravant
John E. Hazzard
Boni De Francellas .....George Graham
Alfonso Castelet .....Madison Smith
Lieutenant Prosper de Merimee
Robert Milliken
Comte Gaston Gerome..Raymond Bloomer
Picotee .....M. Berenson
Duchess de Greadfre .....Ida Bernard
Notary .....Robert Flynn

EARTH, THE, by James B. Fagan (Grace George and Co.).—Lyric, Cincinnati, O., October 14.

ELEVATING A HUSBAND, four-act drama, by Clara Lipman and Samuel Shipman.—Collingswood Opera House, Poughkeepsie, N.Y., September 11.

ENCHANTRESS, THE, opera comique, book and lyrics by Harry B. Smith and Fred de Gresac, music by Victor Herbert.—National Theatre, Washington, October 9.—New York, New York, October 19.
Vivien Savary .....Kitty Gordon
Mamoute .....Hattie Arnold
Marion Love .....Nellie McCoy
Princess Diana .....Ida Fitzhugh
Princess Stellina .....Louise Bliss
Princess Stephanie .....Venita Fitzhugh
Princess Poppy .....Nina Barbour

Enchantress, The (continued).
Princess Floria .....Mabel Berra
Princess Berenice .....Dorothy Berry
Princess Hortensia .....Clarice Gilberte
Prince Ivan of Zergovia
Harold H. Forde
Troute .....Ralph Riggs
Poff .....Gilbert Clayton
Miloch .....Harrison Brockbank
Ozir .....Arthur Forrest
Prince Zepi .....Bertram Fox
Mina .....Katherine Witchie

ENCOUNTER, THE, play, translated from the French of Pierre Berton (Margaret Illington prod.).—Masonic, Louisville, Ky., January 3.

END OF EUSTACE EDE, THE, play, in four acts (Shubert prod.).—Hyperion, New Haven, Conn., May 8.

END OF THE BRIDGE, THE, play, by Florence Lincoln.—Castle Square, Boston, March 6.

EVERYDAY MAN, AN, comedy, by Owen Davis.—Majestic, Peoria, August 16; Court, Chicago, August 25.

EVERY WIFE, a symbolical story, a skit of "Every Woman," produced by the Lambs' Club at their Gambol at the New, New York, on May 12

EVERYWOMAN, modern morality play, in five canticles, by Walter Browne, music by George Whitefield Chadwick (Henry W. Savage, manager).—Herald Square, New York, February 27.
Nobody .....H. Cooper Cliffe
Everywoman .....Laura Nelson Hall
Youth .....Patricia Collinge
Beauty .....Aurora Pitt
Modesty .....Juliett Day
Conscience .....Wilda Bennett
Flattery .....Frank Lacy
Truth .....Sarah Cowell Le Moyne
King Love the First .....Edward Mackay
Bluff .....Henry Wenman
Stuff .....John L. Shine
Puff .....Richard Lee
Passion .....Sydney Jarvis
Time .....Barry Maxwell
Wealth .....Frederic de Belleville
Witless .....Hubert Osborne
Age .....McIntyre Wickstead
Greed .....Kathleen Kerrigan
Self .....Jean Barrein
Vanity .....Vivian Blackburn
Vice .....Stella Hammerstein

EXCUSE ME, "a Pullman carnival in three sections," by Rupert Hughes, staged by George Marion, produced by Henry W. Savage.—Lyceum, Allentown, Pa., January 13; Gaiety, New York, February 13.
Harry Mallory .....John Westley
Ira Lathrop .....Scott Cooper
Rev. Walter Temple .....John Findlay
Jimmie Wellington .....James Lackaye
Arthur Fosdick .....John Davidson
Roger Ashton .....Harry Carter
Harold Wedgewood .....Harry Kendall
The Porter .....Willis Sweatnam
The Conductor .....Thomas H. Walsh
Lieutenant Hudson .....Alonzo Price
Lieutenant Shaw .....E. H. O'Connor
Mr. Baumann .....Frank Manning
The Gambler .....Alonzo Price
The Train Butcher .....Frank Dee
First Highwayman .....E. H. O'Connor
Second Highwayman .....Alonzo Price
Rev. Charles Selby .....E. H. O'Connor
Marjorie Newton .....Ann Murdock
Kathleen Llewellyn .....Rita Stanwood
Anne Gattle .....Grace Fisher
Mrs. Walter Temple .....Lottie Alter
Mrs. Fosdick .....Grace Dreyer
Mrs. Jimmie Wellington ..Isabel Richards
Mrs. Whitcomb .....Margherita Sargent
Snoozleums .....By Himself

FANFAN LE TULIPE, military operetta in three acts, by Varney (produced by the Grand Italian Comic Opera Company), Irving Place, New York, June 19.
Fanfan .....G. Merighi
Prinpinella .....Mme. Amelia Bruno
Maddalena .....Mme. E. Canepa
Michael .....Mr. Guidi

FASCINATING WIDOW, THE, comedy, with music, in three acts, book by Otto Hauerbach, and dances by Jack Mason, produced by A. H. Woods.—Liberty, New York, September 11.
Lankton Wells .....Edward Garvie
Tuthill Leffingwell ....James Spottswood
Oswald Wentworth .....Lionel Walsh
Rev. Wilbur Watts ....Charles W. Butler
"Nick" Bulgler .....James E. Sullivan
John Wilson .....Frank Wentworth
Mrs. Leffingwell .....Carrie E. Perkins
Margaret Leffingwell ....Winona Winter
Tessie Danforth .....June Mathis
Ivy Tracy .....Natalie Alt
Ethel Ethridge .....Jean Morrell
Maisie Mannering .....Louise Orth
Lottie Lovedale .....Gladys Feldman
Bessie Bothwell .....Marie Baxter
Harriet Halford .....Blanche Burnham
Nellie Northrup .....Dorothy Sanders
Rholla Rollins .....Dorothy Wilcox
Cissie Cyril .....Natalie Seymour
Hal Blake .....Julian Eltinge

FATHER JEROME, five-act drama, by Louis de Coucy (Louis H. Frohman management).—Lyceum, Red Bank, N.J., October 2.

FATTED CALF, THE, optimistic comedy, in four acts, by Arthur Hopkins.—Jacques Theatre, Waterbury, Conn., July.

FAUN, THE, play, in three acts, by Edward Knoblauch, produced by William Faversham.—Majestic, Erie, Pa., January 9; Daly's, New York, January 16.
The Faun .....William Faversham
Lord Stonbury .....Martin Sabine
Sir Ernest Craddock, K.C...Albert Gran
Maurice Morris .....Lionel Belmore
Cyril Overton .....Harry Redding
Fish .....Frank Hollins
Jackson .....Leon Brown
Lady Alexandra Vancey .....Julie Opp
Mrs. Hope-Clark .....Nina Herbert
Vivian Hope-Clark .....Elise Oldham
Lydia Vancey .....Mabel Crawley

FEMME X., LA, drama in four acts, by Alexandre Bisson (produced by Sarah Bernhardt).—Globe, New York, December 12, 1910.

FIRST NIGHT, THE, adapted by Hobart from *Der Halbe Richter*, from which *Nancy and Company* was adapted by the late Augustin Daly.—Blackstone, Chicago, April 17.

FOLLIES OF 1911, review, in three acts and thirteen scenes, with words and lyrics by George V. Hobart, and music by Maurice Levy and Raymond Hubbell.—Jardin de Paris, New York, June 26.
Folly of 1907 .....Emma Gorman
Folly of 1908 .....Dorothy Dalland
Folly of 1909 .....Katherine Daly
Folly of 1910 .....Eleanor St. Clair
Folly of 1911 .....Vera Maxwell
Inspector Search .....Leon Erroll
F. Ziegfeld, Jr. .....Walter Percival
Siamese Twins .....Dolly Sisters
Mrs. Hillside .....Arline Boley
Widow Wood .....Clara Palmer
Miss Prim .....Stella Chatelaine

FOOLISH VIRGIN, THE, adaptation of Henri Bataille's *La Vierge Folle*, Mrs. Patrick Campbell as Fanny Armanry.—Broad Street Theatre, Philadelphia, December 12, 1910.

FORTUNES OF BETTY, THE, comedy drama, in four acts, by Cecil Spooner, staged and

Fortunes of Betty, The (continued).

elaborated by Mrs. Mary Gibbs Spooner.—Metropole, New York, February 27.
Mark Burton .....Rowden Hall
Claud Burton .....Joseph Manning
Phil Logan .....Philip Leigh
Mr. Meredith .....James Furey
Sammy Check .....Arthur Jennings
Luke Peterson .....James J. Flanagan
Cheerful Charlie .....Wallace Owen
Wade Bender .....William Dale
Maud Burton .....Fannie Louise Carter
Sissy Slenderfish .....Gracye Beebe
Miss Henderson .....Maude Stevens
Betty Bell Meredith .....Cecil Spooner

FORBES CASE, THE, by John P. Prince, jun. (Grace Barrow and Co.).—Michigan City, Ind., October 18.

FOX, THE, play, by Lee Arthur.—Lyric Theatre, Chicago, Ill., April 15.

FRIENDS OF YOUTH, comedy, in four acts, by Ludwig Fulda.—Empire, New York (Academy of Dramatic Arts matinée), February 23
Dr. Bruno Martens ....Edward Paul Bern
Philip Winkler .....A. M. Botsford
Heinz Hagedorn .....Myron Z. Paulson
Waldemar Scholz .....Abner W. Cassidy
Stephan .....Donald Macdonald
Dora Lenz .....Alice Newell
Amelia Siebert .....Ernestine Peabody
Toni (Antoinette Leitenberger)
Laurette Browne
Lisbeth Gerlach .....Mary Alden

FRIER BACON FRIER BONGAY, comedy drama, by Robert Greene (produced by the Philolexian Society of Columbia University on November 17).

GARDEN OF ALLAH, THE, play, in four acts and epilogue, from the book of Robert Hichens, by Mary Anderson de Navarro and Robert Hichens.—Century (late New), New York, October 21.
Domini Enfilden .....Mary Mannering
Suzanne .....Mrs. Alexander Salvini
Count Anteoni .....Eben Plympton
Father Roubier .....Arthur Lewis
Capt. De Trevignac .....Edwin Brandt
Batouch .....Jose Ruben
Hadji .....Roy Merrill
Ouardi .....Francklyn Hurleigh
Larbi .....Dikran Seropyan
The Sand Diviner .....Charles Hayne
Sheik .....Keill Ayobb
Mueddin .....Salum Ayobb
Garçon .....Alphonse Fabre
Irena .....Faddma
Tamouda .....Asmasa
Selima .....Forcin
Boris Androvsky .....Lewis Waller

GAY MATILDA, comedy, with music.—Apollo, Atlantic City, N.J., April 3.

GENTLEMAN OF LEISURE, A, comedy, in four acts, by John Stapleton and P. G. Wodehouse (William A. Brady prod.).—Hyperion, New Haven, Conn., April 18; Playhouse, New York, August 24.
Joseph Sutton .....Edmund Forde
Dana Willets .....Frank Kendrick
George Fuller .....Lindsay J. Hall
Clarence Macklin .....Francis Carlyle
Sir Spencer Dreever, Bart...Arthur Laceby
Robert Edgar Willoughby Pitt
Douglas Fairbanks
"Spike" Mullins .....Elmer Booth
Lady Blunt .....Ruth Chester
Sir Thomas Blunt .....Roland Rushton
Mollie Creedon .....Ruth Shepley
Phillip Creedon .....George Fawcett
Walter Langdon .....Leon Kendrick
Harold Ames .....Harry K. Jones
Reginald Oakes .....Bert Daube
Basil Pierce .....Carl Mann

Gentleman of Leisure, A (continued).
Miss Otis ..... Ida Van Tine
Miss Belden ..... Mona Morgan
Miss Beale ..... Gwendolen Brooks
Miss Hewett ..... Florence Deshon
Miss Graves ..... Frances Sherburn
Miss Cass ..... Claire Burke
Miss McMurray ..... Mona Mayo
Miss Routledge ..... Evelyn Shea
Miss Wolfe ..... Lillian Keller
Jepson ..... Lawrence Dwight
John Coleman ..... Louis Mason
Herman Schultz ..... Charles Hartman

GENTLEMAN OF THE ROAD, A, one-act play, by Arthur Ketcham.—Empire, New York (Academy of Dramatic Arts matinée), March 21.

GERMAN PRINCE, A, romantic drama, by Archibald C. Gunter.—Chestnut Street Opera House, Sunbury, Pa., January 19.

GIRL I LOVE, THE, musical comedy.—Terre Haute, Ind., January 31.

GIRL OF MY DREAMS, THE, musical comedy, in two acts and a tableau, with book by Wilbur D. Nesbit and Otto Hauerbach, and music by Karl Hoschna, produced by Joseph M. Gaites.—Criterion, New York, August 7.
Pidgeon Williams ..... Harold Forbes
Socrates Primmer ..... Percival Aylmer
Charlotte ..... Dorothy Wilcock
Carolyn (Cuddle) Swifton.. Carrie Bowman
Tucker ..... Joseph Harris
Harry Swifton ..... John Hyams
Generalissimo Bombastino ..... Edouard Durand
Count von Schniggleffts .... Irving Brooks
Helen Bombastino ..... Henrietta Lee
Phineas Medders ..... Ray L. Royce
Lucy Medders ..... Leila McIntyre
Daphne Daffington ..... Alice Hills
Messenger Boy ..... Edward Swartz

GIRL OF THE GOLDEN WEST, THE, opera, libretto by G. Zangarini and C. C. Civinini, music by Puccini.—Metropolitan Opera House, New York, December 10, 1910.
Minnie ..... Emmy Destinn
Dick Johnson ..... Enrico Caruso
Jack Rance ..... Pasquale Amato
Nick ..... Albert Reiss
Ashby ..... Adamo Didur
Sonora ..... Dinh Gilly
Trin ..... Angelo Bada
Sid ..... Giulio Rossi
Bello ..... Vincenzo Reschiglian
Harry ..... Pietro Audisio
Joe ..... Glenn Hall
Happy ..... Antonio Pini-Corsi
Larkens ..... Bernard Begue
Billy ..... Georges Bourgeois
Wowkie ..... Marie Mattfeld
Jake Wallace ..... Andrea de Segurola
Jose Castro ..... Edoardo Missiano
The Pony Express Rider. Lamberto Belleri

GLASS HOUSE, THE, four-act drama, by Louis Kaufman Anspacher.—Lyceum, Rochester, N.Y., May 29.

GOLDEN AGE, THE, musical play, book and music by J. Nevia Doyle.—Belleville, Ont., Canada, February 23.

GOLDEN RULE, LIMITED, THE, comedy, by Charles Dickson.—New London, Conn., September 23.

GORDON'S WIFE, play of American life, by Bayard Veillor.—Academy of Music, Norfolk, Va., March 28.

GRAIN OF DUST, THE, drama, in four acts, by Louis Evan Shipman, founded on the novel of the same name by the late David Graham Phillips (produced James K. Hackett).—Blackstone, Chicago, September 17.

GREAT NAME, THE, comedy, in three acts, adapted by James Clarence Harvey, from the German by Victor Leon and Leo Feld, produced by Henry W. Savage.—Hartford, Conn., December 26, 1910; Lyric, New York, October 4, 1911.
Joseph Hofer ..... Henry Kolker
Robert Brand ..... Russ Whytal
Rupert Lang ..... Edward Langford
Ludwig Marhard ..... Sam Edwards
Wigand ..... Frederick Vroom
Roland ..... Arthur Hoyt
Hubert ..... Forrest Orr
Sommers ..... Hans Figdor
Weitman ..... Francesque Lardan
Kellogg ..... S. Grosskopf
Frederick ..... Holt Massey
Tristan ..... Sydney Ray Melvin
Stephanie Delius ..... Louise Woods
Mrs. Hofer ..... Lizzie Hudson Collier
Clara Brand ..... Aileen May
Isolde Brand ..... Ruth Chatterton
Anna ..... Dorothy Walters
Gretta ..... Naomi Weston Childers

GREEN STOCKINGS, comedy, in three acts, by A. E. W. Mason (version of "Colonel Smith," produced St. James's, April 23, 1909), produced by Liebler and Company.—New Britan, Conn., January 2; Grand, Chicago, January 21; Thirty-ninth Street Theatre, New York, October 2.
Colonel J. N. Smith, D.S.O. ..... H. Reeves Smith
William Faraday, J.P. ..... Stanley Dark
Admiral Grice, R.N. .... Arthur Lawrence
Honorable Robert Tarver..... Ivo Dawson
James Raleigh ..... Wallace Widdecombe
Henry Steele ..... Henry Hull
Martin ..... Halbert Brown
Celia Faraday ..... Margaret Anglin
Evelyn Trenchard .. Ruth Holt Boucicault
Madge Rockingham ..... Helen Langford
Phyllis Faraday ..... Gertrude Hitz
Mrs. Chisholm Faraday .... Maude Granger

GYPSY LOVE, romantic opera, in three acts, book by Willner and Bodansky, English adaptation by Harry B. and Robert B. Smith, music by Franz Lehar (originally produced Philadelphia). — Globe, New York, October 17.
Zorika ..... Marguerita Sylva
Niklas ..... Harry McDonough
Jozsi ..... Arthur Albro
Fedor ..... Carl Haydn
Ilma ..... Frances Demarest
Mikel ..... George L. Bickel
Lilia ..... Dorothy Webb
Kaspar ..... Robert G. Pitkin
Moschu ..... Albert Hart
Sacha ..... Lucie Mitchell
Magda ..... Josephine Harmon
Dimitri ..... Anton Hanschmann
Fancha ..... Kittie Saville
Henry ..... Master Robert Smith
Etta ..... Oralla Mars

HAVOC, THE, play, in three acts, by H. S. Sheldon, produced by Henry Miller.—Bijou, New York, January 9.
Richard Craig ..... Henry Miller
Paul Hessert ..... Francis Byrne
Denton ..... Daniel Pennell
Kate ..... Laura Hope Crews

HAND, DIE, pantomime, in one act, by Henri Bergny.—Garden, New York, February 6.

HAPPIEST NIGHT OF HIS LIFE, THE, musical comedy, in three acts, book by Junie McCree and Sydney Rosenfeld, music by Albert Von Tilzer, produced by Frazee and Lederer.—Criterion, New York, February 20.
Harry Jelliman ..... Phil Ryley
Martha Jelliman ..... Julia Ralph
Popsy ..... Sallie Stembler
Tom Dawson ..... Jack Henderson

Happiest Night of His Life, The (continued).
Minnie Randolph .....Annabelle Whitford
Mrs. Clark .....Leola Lucey
Mrs. Dearborn .....Lillian Stanton
Mrs. Washington .....Rose Leslie
Mrs. Madison .....Maud Le Roy
Mrs. Monroe .....Dorothy Page
Mrs. Adams .....Beryl Marsden
Mrs. Wabash .....Edythe Gilbert
Mrs. Lake .....Bessie Stewart
Officer Flannigan .....Junie McCree
Herman Schultz .....Will A. McCormick
Dick Brennan .....Victor Moore
Mrs. Ricketts .....Mae Phelps
Jane Ricketts .....Gertrude Vanderbilt
Popsy's Little Sister ....Emma Littlefield
Anastasia McIntyre .....Charles E. Walt
Neil Grogan .....Jack Fairbanks
John .....James C. O'Neill
Dan .....Victor H. Bozardt
Tom .....George W. Steteler
Pete .....Edward C. Yeager
Chimmy .....Harry Smithfield
Post L. Carried .....Henry Ward

HEART BREAKERS, THE, musical comedy, by Will M. Housh and Frank R. Adams, music by Harold Orlob and Melville Gideon.—Princess Theatre, Chicago, May 20.

HEART OF SPRINGTIME, THE, play, by Pauline Phelps and Marion Short.—Post Theatre, Battle Creek, Mich., October 13.

HE FELL IN LOVE WITH HIS WIFE, by Edith Ellis, dramatised from E. P. Roe's novel.—Cort, Chicago, Ill., October 9.

HELD BY THE ENEMY (revival).—Empire, New York, March 27.

HENPECKS, THE, musical panorama, in six pictures, words by Glen MacDonough, music by A. Baldwin Sloane, lyrics by E. Ray Goetz, produced by Lew Fields.—Harmanus, Bleecker Hall, Albany, N.Y., January 26; Broadway, New York, February 4.
Silas .....Sam Watson
Henoria Peck .....Gertrude Quinlan
Henrietta Peck .....Lillian Lee
Hiram .....Joseph Keno
Dr. I. Stall .....Bert Leslie
Henderson Peck .....Stephen Maley
Verbena Peck .....Edith Frost
Zowie .....Vernon Castle
Pansy Marshmallow .....Lillian Rice
Weenie Wistaria .....Angie Weimars
Henry Peck .....Lew Fields
Rufe .....Frank Whitman
Henolia Peck .....Ethel Johnson
Ayer Castle .....Lawrance Wheat
Henelia Peck .....Blossom Seeley
Montgomery Muggs .....Fred Roberts
Launcelot Gaggs .....Harry Pond
Ravioli .....Joseph Kane
Mrs. Murgatroyd .....Nan Brennan
Major Manley .....Hazel Allen
Ermengarde .....Dolly Filley
Casey Jones .....Virgil Bennett
Mlle. Twinkle Toes .....Mazie King

HERMATH, drama, in four acts, by Hermann Sudermann.—New German Theatre, New York, February 6.

HIPPOLYTUS, three-act tragedy, by the late Julia Ward Howe.—Tremont Theatre, Boston, Mass., March 24.
Artemus .....Ruth Holt Boucicault
Amphrodite .....Crosby Little
Phaedra .....Miss Margaret Anglin
Oenone .....Maude Granger
Priestess .....Miss Rose
Hippolytus .....Walter Hampden
Acreon .....Wallace Widdecombe
Leton .....Charles Parry
Theseus .....Lesile Kenyon
Polydorus .....Ernest C. Joy

Hippolytus (continued).
Priest .....Frederick Powell
Phenixetes .....George Woodward
Messenger .....Henry Hull

HIGH POLITICS, comedy, in three acts, by Richard Skowronnek.—Irving Place, New York, Febuary 21.
Duke Ottomar .....Werner Franz
Von Pfundtmann .....Ernst Robert
Princess Adalgisa .....Ella Robba
Dr. Hillung .....F. W. Staudte
Maria .....Bertha Kleen
Jonas .....Siegfried Bruck
Rosa .....Selma Weber
Merck .....Hans Hansen
Schoepfle .....Heinrich Oesfeld

HIS HONOUR THE BARBER, musical comedy, in three acts and seven scenes, book by Edwin Hanaford, music by James Brymm, produced by the Southern Enchantment Company.—Majestic, New York, May 8.
Raspberry Snow .....S. H. Dudley
Mose Lewis .....James Burris
Captain Percival Dandelion..Will Grundy
Wellington White .....James Lightfoot
Lily White .....Elizabeth Hart
Caroline Brown .....Ella Anderson
Ella Wheeler Wilson .....Alberta Ormes
Babe Johnson .....Andrew Tribble
Patrick .....The Donkey
The Lion .....Will Everly
The Bear .....George McClain
The Monkey .....John Warren
In her specialities ..Ada Overton Walker

HOMEWARD BOUND, play, by Eugene Walters, produced by Charles Dillingham.—Lyceum, Rochester, N.Y., December 24, 1910.

HOOSLER SCHOOLMASTER, THE, by Beulah Poynter.—Ft. Wayne, Ind., August 10.

IM AUSTRAGSSTUEBERL, folk play, in four acts, by Ganghofer and Neuert, produced by Berchtesgadner Peasant Players.—Irving Place, New York, May 4.

IMPOSTOR, THE, play, by Leonard Merrick and Richard Morton.—Atlantic City, December 8, 1910.

INDISCREET MRS. TYNE, THE, comedy, by Cosmo Hamilton and Anita Scott.—Hyperion Theatre, New Haven, November 14.

INGRATE, THE, four-act comedy, by Charles Dickson.—Walnut Street Theatre, Louisville, Ky., April 9.

INTRODUCE ME, comedy, by Della Clarke.—Meriden, Conn., October 28.

JACINTA, opera comique, by Heinrich Berté.—Providence Opera House, Providence, R.I., November 27.

JAIL GATE, THE, tragedy in one act, by Lady Gregory.—Maxine Elliott's, New York, November 27.

JAPANESE GIRL, THE, musical play.—Plaza, Norwood, Ohio, March.

JEAN MARIE, drama in verse, in one act, by André Theuriet (originally produced Paris Odéon, October 11, 1871).—Globe, New York, June 19.
Jean Marie .....Lou Tellegen
Joel .....M. Piron
Therese .....Sarah Bernhardt

JOLLY PEASANT, THE, operetta, in prologue and two acts, book by Victor Leon, music by Leo Fall, produced by Gustav Amberg.—Garden, New York, February 22.
Mathaeus Scheichelroither Konrad Dreher
Stefan .....Christian Hansen
Annamirl .....Frl. Lotte Engel
Lindoberer .....Emil Berla
Vincenz .....Herr Lippich
Raudaschl .....Herr Keller
Endletzhofer .....Herr Waltuch
Zopf .....Herr Froehlich

Jolly Peasant, The (continued).
Lisi, Kuhdirn ..... Frl. Dahms
Heinerle ..... kl. Foerster
Von Grumow ..... Herr Heine
Viktoria ..... Frau Barsch
Horst ..... Herr Bulss
Friederike ..... Frl. Haeseler
Franz ..... Herr Bogdahn
Toni ..... Frau Froehlich

JOSHUA, Biblical cantata, by Modest Moussorgsky.—Carnegie Hall, New York, March 3.

JUDAS, drama, in eight tableaux, by John de Kay, translated by J. C. de Chassaigne, produced by Sarah Bernhardt.—Globe, New York, December 29, 1910.
Judas ..... Mme. Sarah Bernhardt
Ponce Pilate ..... M. Deneubourg
Pierre ..... M. Decoeur
Nicodeme ..... M. Laurent
Simon de Cyrene ..... M. Pierrat
Thaddee ..... M. Piron
Timothee ..... M. Ruben
Daribas ..... M. Bary
Zacharie ..... M. Favieres
Jacob ..... M. Coquelet
Simon de Bethanie ..... M. Dieck
Ephraim ..... M. Durozat
Longin ..... M. Tellegan
Quintus ..... M. Coutier
Dathan ..... M. Cauroy
Eleazar ..... M. Mauro
Ptolemee ..... M. Petit
Isaac de Capernaum ..... M. Thierry
Archaelaus ..... M. Andre
Amon d'Hebron ..... M. Legrand
Samuel de Joppa ..... M. Miguel
Abiron ..... M. Balta
Marie-Madeleine ..... Mme. MacLean
Marthe ..... Mlle. Seylor
Veronique ..... Mme. Laurent

JUDITH ZARAINE, play, in four acts, by C. M. S. McClellan, produced by Liebler and company.—Astor, New York, January 16.
David Murray ..... Charles Waldron
Colonel Pontifex ..... John E. Kellerd
Conrad Borinski ..... Emmett Corrigan
Jack Borinski ..... Gordon Johnstone
Lieutenant Trench ..... Walter Cluxton
Lieutenant Goodrich ..Edward Langford
Orderly ..... Charles Dowd
Carl Borinski ..... Donald Gallaher
Judith Zaraine ..... Lena Ashwell

JUDY O'HARA, comedy drama, by Mrs. Frances Hodgson Burnett.—Poli's Theatre, Waterbury, Conn., May 11.

JUMPING JUPITER, musical farce, in three acts, by Richard Carle and Sidney Rosenfeld, with music by Karl Hoschna, produced by Frazee and Lederer.—New York, New York, March 6.
Robert Winthrop ..... Burrell Barbaretto
Major Felix Buchanan ..Joseph C. Miron
Stephen Buchanan ....Lester J. Crawford
Toby Pebbleford ..... Will H. Philbrick
Clay Bright ..... John Goldsworthy
Stilwell ..... Murray D'Arcy
Connie Curtiss ..... Edna Wallace Hopper
Genevieve Buchanan ....Isabelle Winloche
Elsie Buchanan ..... Natalie Alt
Caroline Goodwillie ..... Jessie Cardownie
Molly Pebbleford ..... Ina Claire
Mrs. Anastasia Kidd ..... Anna Chandler
Prof. Jupiter Goodwillie....Richard Carle

JUNGFERNSTIFT, DIE, vaudeville operetta, in four acts, by Ernst Quinot, music by Max Winterfeld, suggested by a story by Paul de Kock.—Irving Place, New York, January 23.

KAUFMANN VON VENEDIG, DER, German version of *The Merchant of Venice*, revived.—Irving Place, New York, December 28, 1910.

KID FAWN, THE, one-act phantasy, by Amelia Rivers.—Maxine Elliott Theatre, New York (matinée), February 17.
The Kid-Faun ..... Effingham Pinto
Chloe ..... Ann Swinburne
Echo ..... Eleanor Cleveland
Nymphs ..... Alice Morrissey, Margaret Ladd, Nancy Thompson, Anna Archbold, May Malone
Naiad ..... Gwendolen Valentine

KINDLING, play, by Charles Kenyon (Marie Illington prod.).—Los Angeles, Cal., July 31.

KING LEAR, Shakespeare's tragedy, in five acts, arranged by William Winter, revived by William A. Brady.—Daly's, New York, April 17.
Lear ..... Robert Mantell
Earl of Gloucester ..... Alfred Hastings
Earl of Kent ..... George Stillwell
Duke of Cornwall ..... Oscar Pfefferle
Edmund ..... Henry Fearing
Duke of Albany ..... J. Sawyer Crawley
Curran ..... Frederick Baldwin
Duke of Burgundy ..... Laurence Kray
King of France ..... Casson Ferguson
Edgar ..... Fritz Leiber
Oswald ..... W. H. Niemeyer
A Fool ..... Guy Lindsley
An Old Man ..... Thomas Louden
A Physician ..... Oscar Pfefferle
A Herald ..... Casson Ferguson
Goneril ..... Marie Booth Russell
Regan ..... Agnes Elliot Scott
Cordelia ..... Leonore Harris

KING'S GAME, THE, satirical comedy, by George Brackett Seitz.—St. Paul, Minn., December 26, 1910.

KING'S GARDEN, THE, one-act drama, by Amelia Rivers.—Maxine Elliott Theatre, New York (matinée), February 17.
John Carston ..... J. Palmer Collins
Louis Valdel ..... Effingham Pinto
Phyllis Carston ..... Eleanor Cleveland

KISS WALTZ, THE, a Viennese operetta, in two acts, music by C. M. Ziehrer, lyrics by Matthew Woodward, American version by Edgar Smith, produced by Sam S. and Lee Shubert.—Hyperion, New Haven, Conn., May 18; Casino, New York, September 18.
Count Arthur Wildenberg ..... William Pruette
Jenny, Countess Wildenberg....Elsa Ryan
Nella, Baroness von Bernau..Flora Zabelle
Guido Spini ..... Robert Warwick
Leopold Fuhringer ..... Charles Bigelow
Kathi ..... Eva Davenport
Antschi ..... Adele Rowland
Paul von Gervais ..... Martin Brown
Marquis Roget ..... George Paunčefort
Braissard ..... Robert Milliken
Jacques ..... Oscar Schwarz
Lady Helene ..... Lillian Wiggins
Mlle. Florine ..... Olga Hempstone
Lady Henrietta ..... Mae Allen
Madame Ritzi ..... Mildred Manners
An American Girl ..... Ethel Weir

KOENIGSKINDER, lyric elaboration of a musical drama produced at the Irving Place, New York, in 1898, by Engelbert Humperdinck and Ernest Rosmer (Elsa Bernstein).—Metropolitan Opera House, New York, December 28, 1910.

LADIES' LIQN, THE, comic opera, in two acts, book and lyrics by Jefferson de Angelis, music by Wm. T. Francis.—Illinois Theatre, Chicago, September 16.

LADY FROM OKLAHOMA, THE, play, by Elizabeth Jordan.—Apollo Theatre, Atlantic City, N.J., May 15.

LADY FROM THE SEA, THE, drama in five acts, by Henrik Ibsen, translated by William Archer (produced by the Drama Players, under the management of the Shuberts).—Lyric, New York, November 6.

Doctor Wangel .....Donald Robertson
Ellida Wangel .....Hedwig Reicher
Boletta .....Barbara Hall
Hilda .....Renee Kelly
Arnholm .....Lionel Belmore
Lyngstrand .....A. Hylton Allen
Ballested .....Edward Emery
A Stranger .....Sheldon Lewis

LADY OF COVENTRY, THE, play, by Louis N. Parker (Liebler and Co. prod.).—Montreal, October 30.

LADY OF COVENTRY, THE, romance in four acts, by Louis N. Parker (produced by Liebler and Company), Daly's, New York, November 21.

Dorothea .....Viola Allen
Alys .....Jane Ferrell
Damaris .....Adelaide Robinson
Philippa .....Frances Savage
Father Bernard .....Charles Harbury
Malet .....S. Van Dusen Phillips
Nigel .....Fred Bock
Gilbert .....George Cooke
Leofric .....Henry Kolker
Waltheof .....Henry Stanford
Gamel .....Lewis Howard
Witgar .....Frank P. Giles
Torfrid .....Winfield Freeman
Cymen .....Vincent Sternroyd
Ulling .....Howard Morgan
Jenny .....Elinor Brownell
Godild .....Nina Lindsay
Joan .....Jessie Crommette

LAND OF DELPH, THE, a phantasy in blue, with libretto and lyrics by Joseph Herbert, and music by Arthur Wild.—Weber's, New York, April 17.

Bothof .....George E. Mack
Lena .....Gwladys Archbutt
Hoek .....Helen Lajor
Van Rooy .....Charles Olcott
Renskop .....Laura Jaffray
Kloof .....Mr. Baron
Hoch, the Standing Army..Agostino Baci
Jean .....Norman A. Blumé
Valerie .....Natalie Alt

LARBOARD WATCH, THE, musical comedy.—Cort Theatre, Chicago, July 8.

LEARNED LADIES, THE, translated by Curtis Hidden Page from the French (produced by the Drama Players), Lyric, New York, November 9.

Chrisale .....Donald Robertson
Philaminte .....Charlotte Granville
Armande .....Effie Shannon
Henriette .....Renee Kelly
Ariste .....Herbert Kelcey
Belise .....Eugenie Woodward
Clitandre .....Fred Eric
Trissotin .....Edward Emery
Vadius .....Sheldon Lewis
Martine .....Alice Cobourn
Lepine .....Frank Hardin
Julien .....A. Hylton Allen
A Notary .....Lionel Belmore

LEHRER VOM SEESPITZ, a domestic comedy, in four acts, by Christian Fluegger, by the Berchtesgadner Peasant Players.—Irving Place, New York, May 10.

LIGHTS O' LONDON, revival.—Lyric, New York, May 1.

LITTLE BOY BLUE, romantic operetta, music by Henri Bereny, original German libretto by Rudolph Schanzer and Carl Lindau; adapted into English by A. E. Thomas and Edward Paulton. German production known as "Lord Piccolo."—H. W. Savage production, Fulton Opera House, Lancaster, Pa., November 9; Lyric, New York, November 27.

Little Boy Blue (continued).

The Earl of Goberdeen...John Dunsmure
Gaston .....Charles Meakins
Dupont .....Otis Harlan
Captain Graham .....C. Morton Horne
Tabarin .....Victor Kahn
Archie .....Neil McNeil
Daisy .....Gertrude Bryan
Amaranth .....Maude Odell
Kitty .....Katheryn Stevenson
Rene .....Viola Napp
Marcelle .....Edith Warren
Lois .....Anita Pollock
Clementine .....Ada Ripel
Helene .....Mary Hamilton
Raoul .....Antoinette Le Comte
Munkacs Janos .....C. Grosskopf
Donald Ferguson .....James Cooper
Ronald MacGregor .....John Cowle

LITTLE MILLIONAIRE, THE, musical farce, in three acts, by George M. Cohan.—Parson's Theatre, Hartford, Conn., September 18; Cohan's, New York, September 25.

Henry Spooner .....Jerry J. Cohan
Robert Spooner .....George M. Cohan
George Russell .....George Parsons
Bill Costigan .....Tom Lewis
Roscoe Handover .....Sydney Jarvis
Danny Wheeler .....Earl Benham
Edward Plumber .....Donald Crisp
Rudolph .....Donald Crisp
Starter at the Beaux Art ....William Ford
Mrs. Prescott .....Mrs. Helen F. Cohan
Goldie Gray .....Lila Rhodes
Berdina Busby .....Julia Ralph
Bertha Burnham .....Josephine Whittell
Miss Primper .....Maud Allan
Mary .....Amy Mortimer
Policeman .....Dore Rogers
Page Boy .....Charles W. Weil

LITTLE MISS FIX-IT, three-act play, with songs, by William J. Hurlburt and Harry B. Smith, produced by Werba and Luescher.—Waterbury, Conn., March 9; Globe, New York, April 3.

Delia Wendell .....Nora Bayes
Henry Burbank .....William Danforth
Buddie Arnold .....Jack Norworth
Marjorie Arnold .....Grace Field
Percy Paget .....Lionel Walsh
Bella Ketcham .....Eleanor Stuart
Harold Watson .....James C. Lane
Ethel Morgan .....Oza Waldrop
Mary Ann .....Annie Buckley
Edward Doolittle .....Harry Lillford
Jimmie .....Ernestine Emler
Mazie .....Edith Norman
Cora Lee .....Bessie Gibson
Jane Wheatley .....Hazel Cox
May Roberta .....Helen Hilton
Kate Winthrop .....Estelle Perry
Rose Lawton .....Alys Belga
Florence Gordon .....Mona Trieste
Agnes Marston .....Vivian Rushmore
Fred .....Harry Wagner
Jack .....David Stampler
Tom .....Egbert T. Roach
Ned .....Joseph Baumeister
"Billie" .....W. J. Curtis

LITTLEST REBEL, drama in four acts, by Edward Peple (produced by A. H. Woods), Liberty, New York, November 14.

Lieutenant-Colonel Morrison
Dustin Farnum
The General .....William B. Mack
Forbes .....Roy Gordon
Lieutenant Harris .....Walter Horton
Sergeant Dudley .....T. E. B. Henry
Corporal Dudley .....John Sharkey
Harry O'Connell .....John C. Hickey
Sergeant of the Guard.....M. A. Kelly

Littlest Rebel (continued).
Collins .....Charles Lawrence
Smith .....Fred Kley
Judson .....Franklyn Horton
Colour-Sergeant.....John C. Leslie
Courier .....Frederic Morris
Captain Herbert Cary....William Farnum
Mrs. Herbert Cary .....Percy Haswell
Virgie .....Juliet Shelby
Uncle Billy .....George Thatcher
Sally Ann .....Mamie Lincoln
Jeems-Henry .....Lawrence Merten

LIVING CORPSE, THE, drama in four acts and six scenes, translated by L. Korbin from the Russian by Count Leo Tolstoy.—Revival, Thalia, New York, November 10.

LORNA DOONE, a dramatised version by William Holcomb of the book by R. D. Blackmore.—Belasco Theatre, Washington, D.C., July 4.

LOVE'S HARVEST, melodrama, in prologue and three acts, by Henry Hamilton.—Chestnut Street Opera House, Philadelphia, March 6.

LOVELY LIAR, A, musical play, by Janie McCree and Hans S. Lenne.—English Opera House, Indianapolis, Ind., November 10.

LOUISIANA LOU, musical comedy.—Davidson Theatre, Milwaukee, Wis., August 27; La Salle Opera House, Chicago, September 4.

LUSTIGE WITTWE, DIE, operetta in three acts, book by Victor Leon and Leo Stein, music by Franz Lehar.—Irving Place, New York, November 15.

MACBETH, Shakespeare's play (produced by E. H. Sothern and Julia Marlowe), arranged in six acts and twenty scenes.—Broadway, New York, December 5, 1910.

MACUSHLA, comedy drama, in four acts, by Rida Johnson Young (Chauncey Olcott prod.).—Columbia, San Francisco, July 9.

MAESTRO'S MASTERPIECE, THE, by Edward Locke, with music by Gaetano Merola.—Parson's Theatre, Hartford, January 23.

MAGGIE PEPPER, drama, by Charles Klein, in three acts, produced by Henry B. Harris.—Opera House, New Haven, Conn., January 30; Harris Theatre, New York, August 31.
Hattie Murphy .....Agnes Marc
Iomogene Kelly .....Helen Dahl
Miss Morton .....Rachel Arliss
Elevator Boy .....Stuart Robson
Jake Rothschild .....Lee Kohlmar
Mrs. Thatcher .....Eleanor Lawson
John Hargen .....Grent Stewart
Ethel Hargen .....Jeanette Horton
Murchison .....Herbert Ayling
Joe Holbrook .....Frederick Truesdell
Maggie Pepper .....Rose Stahl
Ada Darkin .....Beverley Sitgreaves
Zaza .....Beatrice Prentice
Johnson .....Lawrence Eddinger
James Darkin .....J. Harry Benrimo
Johanna .....Marie Hudson
Expressman .....Albert Goldberg
Detective Bailey .....Lawrence Eddinger

MAN OF HONOR, A, play, in three acts, by Isaac Landman, produced by Joe Weber.—Weber's, New York, September 14.
Judge Amos Kingsley ....Edmund Breese
Richard Kingsley .....Hans Robert
Geraldine Kingsley .....Muriel Starr
Porter Kingsley .....Ben Johnson
Sylvia Kingsley .....Fay Wallace
William Price .....Ralph Delmore
Burton Wills .....Edward H. Robins
Court Attendant .....Hermann Korn

MAN O' THE NORTH, play, by William Danforth, California, May 1.

MAN ON THE KERB, THE, duologue, by Alfred Sutro.—Empire, New York (Academy of Dramatic Arts matinée), February 9.

MAN TO MAN, one-act sketch, by Oliver White.—Fifth Avenue, New York, February 15.
Jim Drab .....Mr.. Keenan
Thomas Graceman ...Robert Cummings
Dr. Brooks .....George C. Pearce
Miss Truman .....Sadie Williams

MANN SOBL KEINE BRIEFE SCHRIEBEN, comedy, in three acts, Waschner Players.—Milwaukee, Wis., January 15.

MARRIAGE A LA CARTE, musical comedy in three acts, book and lyrics by C. M. S. McLellan, music by Ivan Caryll, produced by Liebler and company.—Casino, New York, January 1
Napoleon Pettingill .....Harry Conor
The Hon. Richard Mirables
C. Morton Horne
Lord Mirables .....Harold Vizard
Jimmy Wragge .....Norman A. Blume
Ponsonby de Coutts Wragge
Cyril Chadwick
Aubrey Hipps .....Quentin Tod
Eustace Haws .....Jack F. Henry
Thomas Bolingbroke Mullens..Joe Doner
Cuthbert Coddington .....Charles Brown
Gerald Gifford .....J. R. Torrens
Young Micklethorpe .....Jack Hagner
Mr. Pink .....A. W. Fleming
Footman .....Harry Kelley
Rosalie .....Emmy Wehlen
Sheila Wragge .....Esther Bissett
Mrs. Ponsonby de Coutts Wragge
Maria Davis
Daisy Dimsey .....Elsa Ryan
Iseult Punchum .....Frances Reeve
Euryanthe Bowers .....Marie Ashton
Primrose Farmilow .....Ida Barnard
Elsie Tattleby .....Diane Oste
Molly .....Rosina Henley

MARIONETTES, THE, comedy, by Pierre Wolff. Mme. Nazimova's production.—National Theatre, Washington, D.C., November 20.

MARY MAGDALENE, play in three acts, by Maurice Maeterlinck (produced by Liebler and company), New York; December 5, 1910.
Lucius Verus .....Edward Mackay
Annoeus Silanus .....Arthur Forrest
Appius .....Charles B. Hanford
Cocilius .....Frederick Macklyn
Lazarus .....Wilfrid Roger
Nicodemus .....Reginald Barker
Joseph of Arimathea .....A. B. Imeson
Martha .....Beatrice Moreland
Mary Magdelene .....Olga Nethersole

MASTER OF THE HOUSE, THE, play, by Edward James.—Atlantic City, N.J., October 30.

MATHIAS GOLLINGER, play, in four acts, by O. Blumenthal and Max Bernstein, revived by Gustav Amberg.—Garden, New York, February 17.

MERRY MARY, musical comedy.—Whitney Opera House, Chicago, Ill., April 15.

MILLION, THE, farce, in four acts, by Georges Berr and Marcel Guillemand, adapted from the French by Leo Ditrichstein, produced by Henry W. Savage.—Academy of Music, Newburgh, N.Y., September 19; Hyperion, New Haven, Conn., October 20; Thirty-ninth Street, New York, October 24.
Ramon Andrade .....Eugene O'Brien
Lorimer Walsh .....Taylor Holmes
Charles Burt .....John A. Butler
Frederico Donatelli .....Paul Ker
Frank Porter .....William Burress
McKorkel .....Robert Webb Lawrence
McGuinness .....Charles McCarthy

Million, The (continued).
Schultz .....Gustave Hartzheim
Flynn .....Fred Sears
Flaherty .....George Bates
Smith .....William J. Mahoney
Tom Ryan .....Fred Osborn
Maurice .....John Needham
Piano Player at Pelham Inn..Bert Grant
Beatrice Lind .....Irene Fenwick
Francesca Roversi .....Eulalie Jensen
Pearl .....Kenyon Bishop
Mother Sharin .....Jennie Weathersby
Madame Roversi .....Sadie Harris

MISS DUDELSACK, by Grant Stewart, from the German book, by Fritz Gruenbaum and Heinz Reichert.—Parson's, Hartford, Conn., October 10.

MISS JACK, musical comedy, in three acts, by Mark E. Swan and William Frederic Peters, produced by Ben Sangor.—Herald Square, September 4.
Jack Hayward .....Bothwell Browne
Evelyn Stanley .....Olive Ulrich
Nellie Trevor .....Suzanne Rocamora
Otto-Von-Hertz .....James B. Carson
Silas Bean .....Jonathan Keefe
Eudora Marshall .....May McCune
Bob Marshall .....Ernest F. Young
Marcie Brook .....Rose Beaudett
Olive Brook .....Hazel Cox
Chucky Berton .....Carl Stail

MLLE. ROSITA, comic opera, by Victor Herbert and Joseph Herbert.—Shubert Theatre, Boston, March 27.

MODERN MARRIAGE, comedy, in three acts, by Harrison Rhodes, produced by Cyril Scott.—Bijou, New York, September 16.
Nelson Fairchild .....Henry Dodd
Thomas, footman .....John Rogers
Perkins, butler .....Henry Dornton
Mrs. Gibson .....Loretta Wells
Fanny Thornton .....Olive May
Maisie Clifford .....René Kelly
William Clifford .....Percy Ames
Howard Elliot .....A. Hylton Allen
Max Fisher .....Albert Gran
Victoria Fairchild .....Emily Stevens
Mrs. Van Orten .....Catherine Calhoun
Cornelius Allen .....Cyril Scott
Alice Woods .....Edna McClure
Maria Tucker White ....Margaret Seddon

MODEST SUZANNE, Viennese operetta, music by Jean Gilbert, book by George Okkonkowsky, American version by Harry B. and Robert B. Smith.—Valentine Theatre, Toledo, November 24.

MORAL CODE, THE, play, in four acts and five scenes, by Herbert Thompson.—Lyceum, Rochester, N.Y., August 21.

MOTHER'S GIRL, play, by Beulah Poynter.—Auditorium, South Bend, Ind., August 31.

MRS. AVERY, comedy drama, in three acts, by Gretchen Dale and Howard Estabrook, produced by Charles J. Ross.—Weber's, New York, October 23.
Waldo Avery .....Howard Estabrook
Maid .....Anna McConville
Collins Blaine .....Norman Tharp
Seamstress .....Coronella Birkett
Thyra Avery .....Gretchen Dale
Another Maid .....Rose Wincott
Mabel Cummings .....Helena Byrne
Gertrude Ryder .....Helena Head
Collector .....William Martin
Clarence Crowle .....Brandon Hurst
Ivan Barzias .....Emmett Corrigan
Workman .....Ralph Dean
Ireno Loring .....Eleanor Bourne
J. M. Calhoun .....Henry S. Robinson

MRS. BUMPSTEAD-LEIGH, comedy, in three acts, by Harry James Smith, produced by Harrison Grey Fiske.—Lyceum, New York, April 3.

Mrs. Bumpstead-Leigh (continued).
Justin Rawson .....Charles Harbury
Miss Rawson .....Kate Lester
Geoffrey Rawson .....Malcolm Duncan
Anthony Rawson .....Douglas J. Wood
Stephen Leavitt .....Paul Scardon
Mrs. Leavitt .....Veda McEvers
Peter Swallow .....Henry E. Dixey
Kitson .....Cyril Young
Mrs. de Salle .....Florine Arnold
Mrs. Bumpstead-Leigh .....Mrs. Fiske
Violet de Salle .....Kathlene MacDonell
Nina .....Helena van Brugh

MRS. MAXWELL'S MISTAKE, originally named "Homeward Bound," play, in four acts, by Eugene Walter.—Park Theatre, Bridgeport, Conn. (Schubert prod.), April 20.

MUFF AND JEFF, a musical comedy, in three acts, produced by Gus Hill, book by Frank Tannehill, jun., and Bud Fisher, lyrics by E. S. S. Hutchinson, music by Howard Webster.—Washburn Theatre, Chester, Pa., September 14; Grand Opera House, New York, October 23.
Mr. A. Mutt .....Roger Grey
Othello Montgomery Jeffries
Shorty Edwards
Jack Weyler .....Louis Kelso
Curley McBride .....Arthur Alton
John Meade .....Henry A. Morey
Antonio Bosco .....Marshall Vincent
Jim Montgomery .....Dave Miller
Captain Swift .....C. Newton
Wireless Operator of the steamer "Insurgent" .....Will Knoud
Gateman .....Charles Newton
Dorothy Meade .....Arline Bolling
Senorita Roena Corrillo .....Anita Arliss
Donna Papricka .....Alice Gaillord
Jessie May .....Lillian Goldsmith

MY PARTNER'S GIRL, comedy drama, in five acts, by C. T. Dazey, produced by Blaney Spooner Amusement Co.—Metropolis, New York, October 16.
Jim Norris .....Philip Leigh
Tom Birney .....Richard Purdon
Theophilus Torrens....James J. Flanagan
Lem Lyle .....Darrell Vinton
Bob Burton .....Al. Gardner
Ben Underwood .....William Dale
Grey Wolf .....Wallace Owens
William Marvin .....L. J. Fuller
Hugh Birney .....Harry Fisher
Lillian Birney .....Gertrude Maitland
Jane Grey .....Ricca Scott
Sarah Jane .....Loretta King
Hattie Beau .....Lillian Warren
Maggie Fresh .....Vera Presnall
Dolly Smith .....Violet Holliday

MY WIFE'S GONE TO THE COUNTRY, three-act comedy, by Charles Blaney and Cecil Spooner.—Orpheum, Jersey City, March 27.

NATOMA, opera, libretto by Joseph D. Redding, music by Victor Herbert.—Philadelphia, February 25; Met. Opera House, New York, February 28.
Natoma .....Mary Garden
Barbara .....Lillian Grenville
Lieutenant Paul Merrill..John McCormack
Don Francisco .....Gustave Huberdeau
Father Peralta .....Hector Dufranne
Juan Bautista Alvrado..Mario Sammarco
Pico .....Armand Crabbe
Kagama .....Constantin Nicolay
Jose Castro .....Frank Preisch
Chiquita .....Mlle. Nandina
A Voice .....Minnie Egener

NEVER HOMES, THE, musical "kinemacolor," in six scenes, with dialogue by Glen MacDonough, lyrics by E. Ray Goetz, and music by A. Baldwin Sloane, produced by Lew Fields.—Harmanus Bleecker Hall,

Never Homes, The (continued).
Albany, N.Y., September 25; Broadway, New York, October 5.
Patricia Flynn .....George W. Monroe
Herman Dinglebender .....Jess Dandy
Daly Bunn .....Al Leech
Dr. August Breeze .....Denman Maley
Webster Choate .....Joseph Santley
Jimmy Louder .....Will Archie
Mr. Louder .....Edward Adams
Mrs. Daly Bunn .....Ray Cox
Mrs. Talkington Louder ....Lilian Herlein
Wistaria Bunn .....Bessie Clifford
Pearl White .....Artie Hall
Fannie Hicks .....Helen Hayes
Pauline Panhard .....Vera Finlay
Fanchon Finnegan .....May Maloney
Annie Key .....Maude Gray
Daisy Copp .....Hazel Allen
Lotta Lipp .....Nan Brennan
Iona Mann .....Grace Gilbert
Lina Pipe .....Elsa Reinhardt
Bonavita Hagenbeck .....Harry Russell
Chauncey Nightingale ....Julius Schroeder
Uffenduffer .....Leslie Powers
Hermann Muff .....Kenneth Ryan

NEW MARRIAGE, THE, comedy, by Langdon Mitchell, presented by Mrs. Fiske.—Empire Syracuse, N.Y., October 19.

NEXT, comedy, in three acts, by Rida Johnson Young, produced by S. S. and Lee Shubert (Inc.).—Daly's, New York, September 30.
Jack Warner .....Julius McVicker
"Up-to-Date" Prendergast ..Harry Conor
Barney Barnes .....Harry D. Crosby
Swat Rogers .....Bert Walter
Sam Small .....Howard Morgan
Big Regan .....Frank T. Charlton
Long Jim .....Wallace Owen
Jake Wells .....Albert Perry
Larry White .....Albert Alphonse
Mulligan .....Evelyn Benson
Bill Dawson .....John Woodward
Brick Oldham .....Jack Devereaux
Phyllis Oldham .....Antoinette Walker
Sage Brush Kate .....Warda Howard
Sophie Brush .....Helen Lowell

NOBODY'S DAUGHTER, comedy, in four acts, by George Paston.—New, New York, February 13.
Mr. Frampton .....A. E. Anson
Mrs. Frampton ..Theresa Maxwell Conover
Colonel Torrens .....E. M. Holland
Mrs. Torrens ....Harriet Otis Dellenbaugh
Tony .....George Clarke
Honora May .....Pamela Gaythorne
Christine Grant .....Helen Reimer
Teresa Holyrod .....Olive Wyndham
Sir Jasper Marchmont ..William Raymond
Will Lennard .....Frank Gillmore
Jane .....Mary Doyle

OLD NEW YORKER, AN, play, in four acts, by Harrison Rhodes and Thomas Wise, produced by William A. Brady.—Belasco, Washington, March 13; Daly's, New York, April 3.
Samuel Beekman .....Thomas A. Wise
Richard Corliss .....William Rosell
Horatio Trimble .....George Gaston
Josiah Leggett .....Frank Currier
Jonathan Gormley .....Ethelbert Hales
Jameson Gormley .....Franklin Jones
Robert Rhinelander Bagley ..Willard Perry
Gibson .....Lindsay J. Hall
Stanley .....George C. Somnes
Morgan .....John B. Maher
Anne Schuyler .....Blanche Yurka
Elizabeth Beekman .....Gertrude Whitty
Cornelia Mason .....Esther Banks
Caroline Mason .....Lettie Ford
Sally Livingston .....Lola May
Marion Haldeman .....Mary Hopkins
Mamie Kerwin .....Frances McLeod

ONE IDEA, THE, domestic drama, in four acts, by Irma Kraft.—Court Theatre, Wheeling, W. Va., August 7.

ONLY SON, THE, play, in three acts, by Winchell Smith (Cohan and Harris production), originally produced Broad Street Theatre, Philadelphia, October 2.—Gaiety, New York, October 16.
Thomas Brainerd ....Claude Gillingwater
Thomas Brainerd, jnr...Wallace Eddinger
Lord Overtourne .....Leslie Kenyon
Charles Lester .....Roy Atwell
Henry Thompson .....Elmer Grandin
Jim Tompkins .....Charles W. Goodrich
Collins .....George Spelvin
Office Boy .....William Stone
Mrs. Brainerd .....Louise Randolph
Anne Lester .....Olive Wyndham
Gertrude Brainerd .....Vivian Martin
Mrs. John Lloyd Roach....Ida Waterman
Mrs. Preston Beach .....Alice Andres
Lillian Beach .....Ethel Grey Terry
Mrs. Feetey .....Camilla Crume
Wanda .....Alice Putnam

ON THE WEDDING TRIP, operetta, music by Reginald de Koven, book by Fred de Gresac and Harry B. Smith.—Hyperion, New London, Conn., November 21.

OTHER MARY, THE, drama of modern American life, by Algernon Boyesen (Charles Frohman and Mme. Nazimova).—Majestic, Utica, N.Y., September 21.

OTHER PEOPLE'S MONEY, comedy, in one act, by Edward Owing Towne, tabloid version of Mr. Towne's three-act comedy of the same name, by Gerald Griffin.—Fifth Avenue, New York, January 30.
Hutchinson Hopper .....Gerald Griffin
Mrs. Hopper .....Mary Condon
Marjory .....Beatrice Belmont
Oliver Starbird .....Francis Fay

OVER THE RIVER, book by George V Hobart and H. A. de Souchet; music by John L. Golden (Ziegfeld and Dillingham management). — Studebacker Theatre, Chicago, October 1

OUR WORLD, drama, in four acts, by Walter Hackett, produced by Frank McKee.—Apollo, Atlantic City, New York, January 25; Garrick, New York, February 6.
Hope Sommers .....Doris Keane
Mrs. Constance Sommers..Amelia Gardner
Herbert Morley .....Malcolm Duncan
Dr. John Morley .....Campbell Gollan
Black .....Alice Putnam
Parsons .....Olive Murray
Hutchins .....Herbert Budd
Arthur Railton .....Vincent Serrano

OUTSIDERS, THE, play, by Charles Klein.—Majestic, Boston, Mass., November 6.

OVERNIGHT, farcical comedy, in three acts, by Philip H. Bartholomae, produced by William A. Brady, Limited.—Hackett, New York, January 2.
Caroline Patschen .....Grace Griswold
Caroline Powers .....Norma Winslow
Purser .....Royal Byron
Al. Rivers .....Wallace Worsley
Steward .....John Morton
Mrs. Rutherford-Cleveland ..Terese Deagle
Georgina Kettle .....Jean Newcombe
Richard Kettle .....Herbert A. Yost
Elsie Darling .....Margaret Lawrence
Percy Darling .....Robert Kelly
Hotel Clerk .....Arthur P. Aylsworth
Professor Diggs .....Max Freeman
Porter .....Joseph Dillon

PARADISE OF MAHOMET, THE, opera bouffe, in two acts, book and lyrics by Harry B. and Robert B. Smith, from the French of Henri Blondeau, with music by Robert Planquette, produced by Daniel V.

Paradise of Mahomet, The (continued).

Arthur.—Herald Square, New York, January 17.
Babouch ..... Florence Kolb
Vaninka ..... Bernice Mershon
Ali ..... Albert Crecelius
Hassan ..... Joseph Guthrie
Maboul ..... Harry MacDonough
Clarisse ..... Maude Odell
Prince Cassim ..... George Leon Moore
First Friend of the Prince.. Harry Murphy
Second Friend of the Prince.. Robt. Latsch
Bengaline ..... Grace Van Studdeford
Nosh Vale ..... Robert G. Pitkin
Baskir ..... Arthur P. Ripple
Narestan ..... Charles Knapp
Nemea ..... Marta Spears
Zeline ..... Shirley King
Alphonse ..... Karl Stall

PARTNERS, comedy drama, by Edith Ellis.—Power's Theatre, Grand Rapids, Mich., October 5.

PASSERS-BY, play, in four acts, by Haddon Chambers, produced by Charles Frohman.—Criterion, New York, September 14.
Mr. Peter Waverton .... Richard Bennett
Pine ..... Julian Royce
"Nighty" ..... A. G. Andrews
Samuel Burns ..... Ernest Lawford
Margaret Summers ..... Louise Rutter
The Lady Hurley ..... Ivy Hertzog
Miss Beatrice Dainton ..... Rosalie Toller
Little Peter ..... Master Smith

PEACE ON EARTH, comedy drama, by E. Lawshe.—Los Angelos, March 27.

PEGGY, the English musical comedy.—Trenton, N.J., October 27; Chestnut Street Opera House, Philadelphia, October 30.

PHILOSOPHER IN THE APPLE ORCHARD, THE, playlet, by Harcourt Williams.—Lyceum, New York, January 26.

PINAFORE, revival, by Arthur Brady.—Casino, New York, May 29.
The Rt. Hon. Sir Joseph Porter, K.C.B. ..... Henry E. Dixey
Captain Corcoran.. George J. MacFarlane
Ralph Rackstraw ..... Arthur Aldridge
Dick Deadeye ..... De Wolf Hopper
Bill Bobstay ..... Eugene Cowles
Bob Becket ..... Robert Davies
Josephine ..... Louise Gunning
Little Butercup ..... Marie Cahill
Hebe ..... Alice Brady

PINK LADY, THE, musical comedy, in three acts, adapted from the French of "Le Satyre," by Georges Berr and Marcel Guillemand, book and lyrics by C. M. S. McLellan, music by Ivan Caryll, produced by Klaw and Erlanger.—Atlantic City, February 10; New Amsterdam, New York, March 13.
Serpolette Pochet ..... Alma Francis
Desiree ..... Ida M. Adams
A Photographer ..... Dudley Oatman
Pochet ..... F. Newton Lindo
The Hungry Man ..... Joseph Carey
Annette ..... Ida Gabrielle
Gilberte ..... Olive Depp
Gabriele ..... Eunice Mackey
Raymonde ..... Trixie Whitford
Minette ..... Florence Walton
Sophie ..... Erminie Clark
Benevol ..... Fred Wright, jun.
Lucien Garidel ..... William Elliott
Julie ..... Ruby Lewis
Nini ..... Teddy Hudson
Suzanne ..... May Hennessy
Angele ..... Alice Dovey
Maurice D'Uzac ..... Craufurd Kent
Bebe Guingolph ..... John E. Young
Claudine ..... Hazel Dawn
Crapote ..... Harry Depp
Mme. Dondidier ..... Alice Hegeman
Philipe Dondidier ..... Frank Lalor

Pink Lady, The (continued).

Theodore Lebec ..... A. S. Humerson
La Comtesse de Montanvert ..... Louise Kelley
Rouget ..... Dudley Oatman
Dr. Mazou ..... Maurice Hegeman
Pan ..... Joseph Carey
Ywaxy ..... Benjamin Lissit

PIPER, THE, play, in four acts, by Josephine Preston Peabody.—New Theatre, New York, January 30.
The Piper ..... Edith Wynne Matthison
Michael-the-Sword-Eater .. Frank Gillmore
Cheat-the-Devil ..... Jacob Wendell, jun.
Jacobus ..... Lee Baker
Kurt ..... Ben Johnson
Peter the Cobbler ..... John Sutherland
Hans ..... William McVay
Axel ..... Stewart Baird
Martin ..... Edwin Cushman
Peter the Sacristan .... William Raymond
Anselm ..... Pedro de Cordoba
Old Claus ..... Cecil Yapp
Town Crier ..... Robert Hamilton
Jan ..... John Tansey
Hansel ..... Emmett Hampton
Ilse ..... Jeanette Dix
Trude ..... Claribell Campbell
Rudi ..... Dorothy Vernon
Veronika ..... Olive Oliver
Barbara ..... Dora Jesslyn
Wife of Hans ..... Thais Lawton
Wife of Axel ..... Elsie Herndon Kearns
Wife of Martin ..... Mary Doyle
Old Ursula ..... Mrs. Sol Smith

PLAYBOY OF THE WESTERN WORLD, THE, J. R. Synge's play.—Presented by the Irish Players, Maxine Elliott Theatre, New York, November 27.

POOR RICH, THE, modern comedy, by Paul Wilstach.—San Antonio, Tex., October 18.

PRICE, THE, drama, in three acts, by George Broadhurst, produced by Henry B. Harris.—Pole's Waterbury, Conn., August 31; Hudson, New York, November 1.
Mrs. Dole ..... Jessie Ralph
Susan ..... Margaret McWade
Ethel Toscani ..... Helen Ware
Stanard Dole ..... Warner Oland
Professor Damaroff .... George W. Barnum
Dr. Bristol ..... Harrison Hunter
Florence ..... Gertrude Dalton

PRIVATE SECRETARY, THE, from the German of Von Moser by William Gillette. Originally produced September 29, 1884; revived by Mr. Gillette, Empire, New York, December 12, 1910.

QUAKER GIRL, THE, musical comedy, in three acts, by James T. Tanner, music by Lionel Monckton, lyrics by Adrian Ross and Percy Greenbank, produced by McKee and Harris.—Apollo, Atlantic City, N.J., October 2; Park, New York, October 23.
Jarge ..... Fred Tooze
Mrs. Lukyn ..... Nellie McHenry
William ..... Harold Thomas
Nathaniel Pym ..... Lawrence Eddinger
Rachael Pym ..... Eleanor Sheldon
Phœbe ..... May Vokes
Princess Mathilde ..... Daphne Glenne
Captain Charteris ..... Pope Stamper
Mme. Blum ..... Maisie Gay
Tony Chute ..... Clifton Crawford
Jeremiah ..... Percival Knight
Prudence ..... Ina Claire
Toinette ..... Viola Clark
Monsieur Larose ..... Arthur Klein
Diane ..... Olga Petrova
Prince Carlo ..... Lawrence Rea
Monsieur Duhamed ..... Edward Martyn
Phyllis ..... Elaine Hall
Dorcas ..... Irma Bertrand
Marguerite ..... Marge Wallace

Quaker Girl, The (continued).
Germaine ..... Anna Nelson
Gaby ..... Stella Beardsley
Cleo ..... Blanche Maffi
Liane ..... Gertrude Fayot
Louise ..... Alice Chase
Mimi ..... Nora McClory
Fifi ..... Gloria Starr
Suzette ..... Belle Delmar
Micheline ..... Myrtle McCloud
Commissionaire ..... W. Metcalfe

QUO VADIS? book by Henri Kahn, music by Jean Nougues, previously produced in Philadelphia.—Metropolitan Opera House, New York, April 4.
Lygie ..... Alice Zeppilli
Eunice ..... Lillian Grenville
Poppe ..... Eleanora De Cisneros
Petrone ..... Maurice Renaud
Neron ..... Vittorio Arimondi
Vinicius ..... Mario Guardabassi
Chilon ..... Hector Dufranne
Pierre ..... Gustave Huberdeau
Sporus ..... Armand Crabbe
Demas ..... Constantin Nicolay
The Young Nerva ..... Emilio Venturini
Iras ..... Marie Cavan
Myriam ..... Mme. Clotilde Bressler-Gianoli
Ursus ..... Walter Wheeler
Croton ..... Arthur Wheeler
The Mother ..... Alice Eversham
Nazare ..... Mabel Riegelman
Lilith ..... Serafina Scalfaro
Psyllia ..... Minnie Egener
A Young Christian ..... Suzanne Dumesnil
Lydon ..... Robert Henry Perkins
Tigellin ..... Michele Sampieri
Vitellius ..... Charles Meyer
Vatinius ..... Desire Defrere
A Centurion ..... Nicola Fossetta
Pythagoie ..... Oliver Lucas
Theocles ..... Charles Meyer
A Sailor ..... Jean De Keyser
A Slave ..... George Ludwig

RACK, THE, play, in four acts, by Thompson Buchanan, produced by William A. Brady, Limited.—Playhouse, New York, September 15.
Blanche Gordon ..... Katherine Grey
Thomas Gordon ..... Milton Sills
Jack Freeman ..... Conway Tearle
Paula Marsten ..... Louise Kent
Elsie Rutherford ..... Isabel Lee
Margaret Elliston ..... Jane Gail
Louise Freeman ..... Leonore Oakford
Effie MacKenzie ..... Elizabeth H. Van Sell
Agnes Ellsworth ..... Diva Morolda
Gertrude Harrington ..... B. Helen Langford
Gerald Rutherford ..... Richard Sterling
Jimmy Cabot ..... William Conklin
Marshall Ralston ..... Frederick Esmelton
Don MacKenzie ..... A. Romaine Callender
Harriet Kelly ..... Brenda Fowler
Karl Schmidt ..... J. Frankenberg
Patrick Shea ..... Wilton Taylor
Judge Dougherty ..... T. C. Hamilton
District Attorney ..... Joseph Greene
Clerk of the Court ..... Robert A. Wessells
Reporter ..... Edmund Mortimer
Stenographer ..... Paul Weidenfeld
Butler ..... Harry Gwynne

REAL THING, THE, comedy, in three acts, by Catherine Chisholm Cushing, produced by Maurice Campbell.—Apollo, Atlantic City, New York, July 24; Maxime Elliott's, New York, August 10.
Richard Grayson ..... Frank Mills
Kate Grayson ..... Minnie Dupree
Jack ..... Mac Macomber
Dorothy ..... Alliene Morrison
Olive Wycoff ..... Marion Kerby
Jess Lorraine ..... Henrietta Crosman
Tom Bradley ..... Albert Brown

REBELLION, play, in four acts, by Joseph Medell Patterson, produced by Liebler and Company.—Shubert Theatre, Kansas City; Maxime Elliott's, New York, October 3.
Georgia Connor ..... Gertrude Elliott
Jim Connor ..... George Farren
Mrs. Talbot ..... Eva Vincent
Al. Talbot ..... George Le Guere
Mason Stevens ..... A. Scott Gatty
Father Hervey ..... Fuller Mellish
Dr. Randall ..... James E. Wilson
A Politician ..... Charles Dowd
A Collector ..... Malcolm Cook
A Janitor ..... Harry M. Price

RED ROSE, THE, musical comedy, in three acts, with books and lyrics by Harry B. Smith and Robert B. Smith, and music by Robert Hood Bowers, produced by Valeska Suratt, under the management of Lee Harrison. — Garrick, Philadelphia, Pa., May 2; Globe, New York, June 22.
Lola ..... Valeska Suratt
Dick Lorimer ..... Wallace McCutcheon
Alonzo Lorimer ..... Alexander Clark
Silas Plant ..... John Daly Murphy
Hon. Lionel Talboys ..... Ernest Lambar*
Daisy Plant ..... Lilian Graham
Ludwig Spiegle ..... John E. Hazzard
Mme. Joyant ..... Flavio Arcaro
M. Duprey ..... Henry Bergman
Andre ..... Craig Campbell
Gyp ..... Carrie Reynolds
Baron Leblanc ..... Louis Casavant
Maxime Dupont ..... Henry Bergman

RED WIDOW, THE, musical play, in three acts, with book and lyrics by Channing Pollock and Rennold Wolf, and with music by Charles J. Gebest, produced by Cohan and Harris—Colonial, Boston, Mass., September 2; Astor, New York, November 6.
Cicero Hannibal Butts ..... Raymond Hitchcock
Violet Butts ..... Jean Newcombe
Oswald Butts ..... Harry Clarke
Anna Varvara ..... Sophye Barnard
Yvette ..... Gertrude Vanderbilt
Ivan Scorpioff ..... John Hendricks
Baron Maximilian Scareovitch ..... Joseph Allen
Dick Graham ..... Lincoln Plumer
Tantul Popova ..... George E. Mack
Captain Basil Romanoff ..... Theodore Martin
Princess Sophya ..... Augusta Lang
Countess Alexandra ..... Clara Schroeder
Kirglig ..... Stanley Fields
Paskof ..... Rokey Johnson
Advk ..... Sydney Carrier
Ovak ..... William Lafferty
Manager of the Alcazar Music Hall ..... Ralph Harlowe
Clerk of the Hotel de l'Europe

REMITTANCE MAN, THE, drama of American life, by Gertrude Nelson Andrews.—Princess, Chicago, April 16.

RETURN OF PETER GRIMM, THE, play, in three acts, by David Belasco.—Belasco Theatre, Boston, Mass., January 2; Belasco, New York, October 18.
Peter Grimm ..... David Warfield
Frederik ..... John Sainpolis
James Hartman ..... Thomas Meighan
Andrew MacPherson ..... Joseph Brennan
Rev. Henry Batholommey ..... William Boag
Colonel Tom Lawton ..... John F. Webber
Willem ..... Percy Helton
Kathrien ..... Janet Dunbar
Mrs. Batholommey ..... Marie Bates
Marta ..... Marie Reichardt
The Clown ..... Tony Bevan

RIGHT PRINCESS, THE, drama, in three acts, by Clara Louise Burnham, produced by Robert Dempster.—Bijou, New York, *matinée*, January 6.
Dudley ..... Evelyn Varden
Miss Hereford ..... Grace Hoyt

Right Princess, The (continued).
Miss Graves .....Frances Hoyt
Billy .....Robert Dempster
Saunders .....Walter Young
Guy Hereford .....Charles Lane
Frances Rogers .....Maude Gilbert

RISING OF THE MOON, THE, play in one act, by Lady Augusta Gregory, presented by the Irish Players, under the direction of Liebler and Company, Maxine Elliott, New York, November 20.

RIVAL, THE, presented by Margaret Anglin. —Garrick Theatre, Detroit, March 2.

ROCK OF AGES, play, by Edward Rose.—Crown, Chicago, April 18.

ROMANCE OF THE UNDER WORLD, A, playlet, in three scenes, by Paul Armstrong.—Fifth Avenue Theatre, New York, March 27.
Dorth .....George B. Miller
Higgins .....Jay Preston
Devore .....William Kenny
Wallen .....Jesse Boelsen
Hardy .....James Aubrey
Bronson .....Charles Brokate
Lusk, alias "Slippery Jake" W. Tammany Young
McGuire .....Charles H. Phillips
Mrs. Smith .....Elsa Berold
Herbert Elliot .....L. D. Hollister
Grace McGraw .....Jane Lothian
Dago Annie .....Farnia Marinoff
Mrs. McGuire .....Mrs. Charles Phillips
Smith .....Harry E. Pine, jun.
O'Hara .....O'Kane Hillis
O'Leary .....Philip Gastrock
Durrell .....H. Elvin Mack
Kelly .....John McLaughlin
Harvey .....Caryl Gillen
McDermot .....Ralph Theodore
Davis .....William Kenney
Murphy .....H. Elvin Mack
Moran .....Jay Preston

ROSENHAGENS, THE, three-act tragic drama, by Max Halbe, translated by Paul H. Gramman.—Empire, New York, Academy of Dramatic Arts matinée, March 21.

RUNAWAY, THE, comedy, in four acts, by Pierre Veber and Henri De Gorsse, adapted by Michael Morton, produced by Charles Frohman.—Lyceum, New York, October 9.
Maurice Delonay .....C. Aubrey Smith
Simoneau .....George Howell
Pierre Berton .....Henry Miller, jun.
Vignaux .....Morton Selton
Monsieur Pingo .....H. A. Cripps
Alcide Pingo .....Edwin Nicander
The Cure .....Harry Barfoot
Agnes Irondelle .....Emily Wakeman
Hortense Irondelle .....Isabelle West
Nancy Vallier .....Jane Evans
Leonie .....Alice Gale
Mlle. Suberville .....Josephine Morse
Mlle. Lyse .....Roma Devonne
Julia .....Aline McDermott
Mme. Pichu .....Adelaide Cumming
Mme. Pingo .....Lettie Ford
Colette .....Billie Burke

SACRIFICE, THE, American opera, book and music by Frederick S. Converse.—Boston Opera House, March 2.

SALTIMBACHI, I, operetta, in three acts and four scenes, by Louis Ganne, produced by the Italian Comic Opera Company, of Palermo, Sicily.—Majestic, New York, April 24.
Marion .....Amelia Bruno
Susana .....E. Canepa
Andreasi Langeat .....G. Merighi
Pagliaccio .....L. Guidi
Pingonin .....F. Eleonori
Egisto Malicorne .....G. Farri
Madama Melicorne .....M. Colagrande
Il Conte des Etiquettes .....S. Bonanno

Saltimbachi, I (continued).
Il Barone Vallengoujon .....L. Giorgi
La Baronessa Vallengoujon .....A. Verdi
Il Marchesse Del Libano .....R. Romoli
Bertillard .....L. Campeggi
Komponnet .....D. Baccarini
Pisonnet .....N. Grillo
Simona .....V. Malina
Geltrude .....A. Brozini
Toniadette .....R. Margio
Frigolette .....T. Beccari

SAMARITAINE, LA, Biblical drama in three acts, by Edmond Rostand (produced in Paris in 1897), produced by Sarah Bernhardt. Chicago, October 30, 1910; Globe, New York, December 8, 1910.

SATAN SANDERSON, dramatisation of the novel by Kirk Alexander and Mrs. James Murfin (produced Norman Hackett).—Lyceum, Toledo, O., September 11.

SAUCE FOR THE GOOSE, comedy, in three acts, by Geraldine Bonner and Hutchison Boyd, produced by William A. Brady.—Stratton Theatre, Middletown, New York, November 14, 1910; Playhouse, New York, April 15, 1911.
Hawkins .....E. D. Cromwell
Fanny .....Louise Everts
John Constable .....Herbert Percy
Kitty Constable .....Grace George
Edith Darch .....Carolyn Kenyon
Mrs. Alloway .....Keith Wakeman
Harry Travers .....Frederick Perry
Moon .....Frank E. Denny

SCARECROW, THE, fantastic romance, in four acts, by Percy Mackaye, produced by Henry B. Harris.—Garrick, New York, January 17.
Blacksmith Bess .....Alice Fischer
Dickon .....Edmund Breese
Rachel Merton .....Fola La Follette
Richard Talbot .....Earle Browne
Justice Gilead Merton .....Brigham Royce
Lord Ravensbane .....Frank Reicher
Mistress Cynthia Merton..Mrs. Felix Morris
Micah .....Harold M. Cheshire
Captain Bugby .....Regan Hughston
Minister Dodge .....Clifford Leigh
Mistress Dodge .....Eleanor Sheldon
Rev. Master Rand .....William Levis
Rev. Master Todd .....Harry Lillford
Sir Charles Reddington .....H. J. Carvill
Mistress Reddington ....Zenaidee Williams
Amelia Reddington .....Georgia Dvorak

SENATOR KEEPS HOUSE, THE, comedy in four acts, by Martha Morton (produced by Messrs. Crane and Brooks), Garrick, New York, November 27.
Christopher Larkin ....William H. Crane
The Hon. Adolphus Judson Harry Harwood
Patrick Henry Larkin.....Jack Devereaux
Colonel Seely .....Theodore Marston
Reeves .....L. E. Woodthorpe
Sam .....William W. Jefferson
Mrs. Ida Flower .....Mabel Bert
Miss Eva Flower .....Lorraine Frost
Mrs. Wallace .....Esther Lyon
Miss Isabella .....Mary Leslie Mayo
Honeysuckle .....Marion Kerby

SEVEN SISTERS, domestic farce, in four acts, by Ferencz Herczegh, translated by Ferike Boros, adapted by Edith Ellis, produced by Daniel Frohman.—Lyceum, New York, February 20.
Mrs. Gyurkovics .....Clara T. Bracy
Katinka .....Alice John
Sari .....Carlotta Doty
Ella .....Eva McDonald
Mici .....Laurette Taylor
Terka .....Gladys Smith
Liza .....Virginia Hamilton
Klara .....Orilla Mars

Seven Sisters (continued).
Baron Radvanyi .....Wilfred Draycott
Baron Gida Radvanyi .....Gaston Bell
Count Feri Herkey .....Charles Cherry
Miska Sandorffy .....Shelley Hull
Toni Teleky .....John B. Hollis
Janko .....Bernard Thornton
Csori .....Albac Sandor

SHADES OF NIGHT, a fantasy, by R. Marshall.—Empire, New York (Academy of Dramatic Arts, matinée February 23.
Captain the Hon. Terence Trivett
Herman Joslin
Sir Ludovic Trivett .....Ernest Rowan
Winifred Yester .....Katherine Vincent
The Lady Mildred Yester ....Lucile Arnold

SHADOWS, modern play, in three acts, by Arthur J. Eddy.—Wieting Opera House, Syracuse, New York, December 29.

SHE KNOWS BETTER NOW, farcical satire, by Agnes L. Crimmins (Mayburn production).—Allentown, Pa., November 9.

SHERLOCK HOLMES, drama in four acts, by Sir Arthur Conan Doyle and William Gillette. Originally produced, November 6, 1899, Empire, New York; revived by Mr. Gillette, Empire, New York, December 5, 1910.

SHOWING UP OF BLANCO POSNET, THE, by G. B. Shaw.—Plymouth Theatre, Boston, Mass., October 5 (played by the Irish players from the Abbey, Dublin).—Maxine Elliott, New York, November 23.

SIGN OF THE ROSE, THE, drama, in four acts, by George Beban, produced by Klaw and Erlanger.—Garrick, New York, October 11.
Dorothy Griswold.....Baby Wilson
Mary, the nurse .....Lillian Hathaway
A Floral Decorator ....George Fredericks
Lillian Griswold, the wife....Marie Pavey
Philip Griswold, the brother
George Probert
Nora, the maid .....Virginia Reynolds
Arthur Bronson .....Philip Perry
"Tubby" Rutgers .....A. S. Byron
William Griswold .....Franklin Ritchie
Percy Robbins .....Carl Anthony
Pietro Massena .....Mr. Behan
Harriet Bullock.....Estha Banks
Lynch .....James A. Marcus
Rosa Massena .....Edna May Hamel
Coogan .....Del. De Louis
Mrs. Flannigan .....Mary Johnstone
The Concertina .....Ignazio Biondi
Bud Majors .....Jack Conway
Antonio Capino .....George L. Derr
Mrs. Abrams .....Anna Murdock
Marie Cassiglio .....Beatrice Mable
Emma Inman.....Ittie Ash
Ambulance Surgeon .George W. McGrath
Page Boy at the flower shop
Fred Davis
Violet .....Edith MacBride
Mrs. Morton .....Ada Gilman
Mrs. Bradley .....Belle Clayton
George Fitz-Maurice .....Roy Torry
J. Arthur Clark.....Leo White
Abraham Markovitch .....Ralph Ash

SINGLE MAN, A, comedy, in four acts, by Hubert Henry Davies, produced by Charles Frohman.—Empire, New York, September 4.
Robin Worthington .....John Drew
Henry Worthington .....Ivan Simpson
Dickie Cottrell .....Thomas Kelly
Lady Cottrell .....Clara Bracy
Maggie Cottrell .....Carroll McComas
Miss Heseltine .....Mary Boland
Isabella Worthington .....Louise Drew
Louise Parker.....Thais Lawton
Bertha Sims .....Helen Bolte
Gladys .....Lewise Seymour

Single Man, A (continued).
Mrs. Higson .....Cecilia Radcliff
The Nurse .....Frances Comstalke

SIRE, comedy, in four acts, by Henri Lavedan, adapted by Louis N. Parker, produced by Charles Frohman.—Criterion, New York, January 24.
Denis Roulette .....Otis Skinner
Abbé Remus .....John Clulow
Dr. Cabat .....A. G. Andrews
Darling .....Charles B. Welles
Brossette .....Edward Fielding
Verougnoux .....Arthur Row
Camus .....Walter Scott
Lagratte .....Arthur Hyman
Maitre Létourneaux ....Thomas Kingsbury
A Soldier .....George Devereaux
Mlle. de Saint-Salbi .....Mabel Bert
Léonie Bouquet .....Izetta Jewel
Gertrude .....Alice Gale
Mme. Aurélie .....Margaret Sayre

SIREN, THE, musical play, in three acts, with book by Leo Stein and A. M. Willner, and music by Leo Fall, translated by Harry B. Smith.—Apollo, Atlantic City, N.J., August 21; Knickerbocker, New York, August 28.
Baron Siegfried Bazilos ....Frank Moulan
Clarisse .....Elizabeth Firth
Grion .....Gilbert Childs
Armand Marquis de Ravaillac
Donald Brian
Malipote .....F. Pope Stamper
Lolotte .....Julia Sanderson
Hanibal Beckmesser .....Will West
Frau Eisenbehr .....Florence Morrison
Ladislas .....Victor Le Roy

SISTER BEATRICE, revival, miracle play, by Maurice Maeterlinck.—Played by Sarah Bernhardt and company, Globe, New York, June 19.

SLIM PRINCESS, THE, musical comedy, in three acts, book and lyrics by Henry Blossom, music by Leslie Stuart, adapted from George Ade's story of the same name, produced by Charles Dillingham.—Star, Buffalo, September 8, 1910; Globe, New York, January 2, 1911.
Hamdi Pasha .....Carl Haydn
Bokhara .....Neil Walton
Baluchistan .....Arthur J. Engel
Prince Selim Malagaski ..Joseph C. Miron
Herr Louis von Schloppenhauer
Joseph Cawthorn
Hon. Crawley Plumston .....Ralph Nairn
Count Luigi Tincagni Tomasso
Charles Judels
Alex. Pike .....Wallace McCutcheon
"Tod" Norcross .....Charles King
Harry Romaine .....Eugene Revere
Tom Golding .....Sam Burbank
Lucas .....Albert Stewart
Princess Jeneka .....Julia Frary
Mme. Saidis .....Queenie Vassar
A Visitor .....Harriet Sterling
Hon. Mrs. Plumston .....Kate Wingfield
Lutie Longstreet .....Elizabeth Brice
Princess Kalora .....Elsie Janis

SNOBS, satirical farce, in three acts, by George Bronson-Howard, produced by Henry B. Harris.—Strand Opera House, Newhaven, Conn., August 25; Hudson, New York, September 5.
"Buck Reade .....Regan Hughston
Henry Disney .....Frank McIntyre
Nondas Parkyn .....Willette Kershaw
Phipps Maynadier .....Orlando Daly
Mrs. Pendleton Beauregard
Katherine Stewart
Laura Lanvale .....Eva Macdonald
Club-boy .....Olaf Vide
Bradley Fairfax .....John Cumberland
Milly .....Helen Bond
Usher at theatre .....William Calvert
Sergeant McNutt .....Walter Craven

SPEED, comedy, in three acts, by Lee Wilson Dodd, produced by Cecil de Mille.—Comedy, New York, September 9.
Edwin Wise Jessup .....Orrin Johnson
Victoria .....Oza Waldrop
Wizzy .....Thomas R. Tobin, jur.
Carolyn Taylor .....Elise Scott
Billy Podmore .....Sidney Greenstreet
Mrs. Podmore .....Lela Lee
Frank Quimby Gray .....Eric Blind
Martha .....Eleanor Hicks
Larry .....Frank Broder
Constable .....Joseph Buckley
Bill Green .....John M. Stahl

SPREADING THE NEWS, comedy in one act, by Lady Gregory.—By the Irish Players, Maxine Elliott, New York, November 20.

STILL ALARM, THE, revival, originally produced Fourteenth Street Theatre, New York, August 20, 1887.—Grand Opera House, New York, May 22, 1911.

STRANGER, THE, play, by Charles T. Dazey.—Columbia, Washington, D.C., February 6.

STAR FOR A NIGHT, A, play, in four acts, by Elsie Janis, produced for the benefit of the Actors' Fund, March 30.
"Marky" Zinsheimer ....Joseph Cawthorn
Mrs. Blackman .....Jane Bliss
Mrs. Gilday .....Pauline Hathaway
Mrs. Martin .....Josephine Lachmar
Mrs. Carlin .....Henrietta Poutts
Bell Boy .....Al. Stuart
Mrs. Dainton .....Harriet Sterling
Victor Weldon .....Ralph Nairn
Sanford Gordon .....Stanley H. Forde
Felice .....Josephine Kernell
Rigby .....Jack Sullivan
Florrie Forsythe .....Elizabeth Brice
Mrs. Kilpatrick .....Margaret King
Martha Farnum .....Elsie Janis
"Pinky" Lexington .....Julia Frary
George Clayton .....Wallace McCutcheon
Lizzie .....Olive Quimby
Arthur Mortimer .....Eugene Revere
Mrs. Jane Anderson .....Queenie Vassar
Messenger Boy .....Albert Lamson
Arnold Lawrence .....Charles Judels
Phil Hummer .....Charles King

STRUGGLE, THE, comedy-drama, by Anthony E. Wills.—Philadelphia, August 14.

STRUGGLERS, THE, play, by H. H. Horkheimer.—Reading, Pa., October 23.

SUZANNE, comedy, in three acts, by C Haddon Chambers, from "Le Mariage de Mlle. Beulemans," of F. Fonson and Fernand Wicheler, produced by Daniel Frohman.—Buffalo, December 5; Lyceum, New York, December 26, 1910.
Albert Delpierre .....Julian L'Estrange
Beulemans .....Geo. W. Anson
Seraphin Meulemeester ..Conway Tearle
M. Meulemeester .....Harry Harwood
M. Delpierre .....David Glassford
Mostinck .....C. Harrison Carter
The Secretary .....C. J. Wedgewood
The Treasurer .....P. E. McCoy
Isadore Van Ceulebroeck..G. H. Beverman
Cesar Destuyft .....E. R. Sheehy
Louis Van Herseel .....M. B. Hendel
Jean Caneels .....N. K. Leavitt
Suzanne Beulemans .....Billie Burke
Mme. Beulemans .....Rosa Rand
Isabelle .....Alison Skipworth
Waitress .....Jane Galbraith

SWEET SIXTEEN, musical comedy, by Victor Herbert and George V. Hobart.—Court Square, Springfield, Mass., December 5, 1910.

TAKE MY ADVICE, comedy, in three acts, by William Collier and James Montgomery, management of Lew Fields.—Grand Opera, Wilkes Barr, Pa., September 16; Fulton, New York, November 27.

Take My Advice (continued).
William Ogden .....William Collier
Jack Cornish .....William Lamp
Prof. Hugo Kardly .....Chas. Dow Clark
Thomas Brooks .....Thomas Garrick
Robert Brooks .....John Junior
Paula Brooks .....Paula Marr
Mrs. Clark .....Helena Collier Garrick
"Buster" Clark ....William Collier Jn.
Diana Kardly .....Dorothy Unger
Sing Foo .....John Arthur
Wilson .....John Adam
Lew West .....Thomas Stuart
Miss Underwood .....Regina Connelli

TEETH OF THE GIFT HORSE, THE, comedy, one act, Margaret Cameron.—Empire, New York (Academy of Dramatic Arts matinée), January 12.

TESS OF THE STORM COUNTRY, dramatised version, by Rupert Hughes, of the novel by Grace Miller White Wells.—Lyric Theatre, Atlanta, Ga., July 31.

THAIS, drama, in four acts, by Paul Wilstach, founded on the romance by Anatole France, produced by Joseph M. Gaites.—Court Square Theatre, Springfield, Mass., February 9; Criterion, New York, March 14.
Thais .....Constance Collier
Damiel .....Tyrone Power
Nicias .....Arthur Forrest
Hermedorus .....V. L. Granville
Dorion .....A. B. Imeson
Chereas .....Franklin Jones
Aristobulus .....Edmund Mortimer
Eucrites .....Harry Christie
Callicrates .....Charles Sievert
Lucius .....W. C. Bradley
Basilides .....Frank Lenord
Dekon .....Frank Durand
Theros .....Milton King
Zenothemis .....Fred B. Hanson
Drose .....Cynthia Fane
Philina .....Mary E. Forbes
Helen .....May McCrea
Phroe .....Gladys Carroll
Callista .....Nina Heather
Euronia .....Lucile Fallon
Damon .....A. B. Imeson
Palemon .....Elmer Grandin
Flavian .....V. L. Granville
Paul .....Franklin Jones
Adhemes .....Elmer Grandin
Cephenes .....Sydney Greenstreet
Crobyle .....Winifred Kingston
Myrtale .....Maude Burns
First Egyptian Slave ..Marion Alexander
Second Egyptian Slave .....Rita Ricardo
Third Egyptian Slave .....John Ennis
Fourth Egyptian Slave .....H. B. Bogart
Albina .....Frances Younge
The Infirmarian .....Mary Shannon
Maria Pia .....Winifred Kingston
Jonatha .....Maude Burns
Rosalia .....Mary E. Forbes
Angelica .....Cynthia Fane

THINGS WE CREATE, play by David Carb (Grace George, producer).—Lyric, Cincinnati, O., March 9.

THREE LIGHTS, THE, farcical comedy, in three acts, by May Robson and Charles T. Dazey, produced by L. S. Sire.—Troy, N.Y., September 26; Bijou, New York, October 31.
Granmum .....May Robson
Jack .....Jack Storey
Betty .....Faye Cusick
Paul .....Paul Decker
Mrs. Duncan.....Lotta Blake
Mrs. Haslem .....Edith Conrad
Grace .....Leonore Phelps
Terry .....John Rowe
Mrs. Deacon .....C. C. Gwynne
Percy .....Eddie Leaman

Three Lights, The (continued).

Mr. Staples .....Eugene Ordway
Peters .....George Hall
McMahon .....W. Haentges
Mitza .....Eleanor Flowers

THREE ROMEOS, THE, musical comedy, book and lyrics by R. H. Burnside; music by Raymond Hubbell. (Fellner and Drefus, producers).—National Theatre, Washington, D.C., October 3.—Globe, New York, November 13.

Vera Steinway .....Peggy Wood
Daisy Dean .....Shirley Kellogg
Peter Poppleton .....Fred Walton
Minerva Poppleton .....Minnie Olton
Nancy Mallory .....Ethel Cadman
Diana Mallory .....Mabella Baker
Gussie Gibson .....Georgia Caine
Titus Bellamy .....William Danforth
Dick Dawson .....Alfred Kappeler
Jack Willoughby .....Fritz Williams
Rose Bellamy .....Vivian Rushmore
Mrs. Bellamy .....Elita Proctor Otis
Timothy Stubbs .....Fred Lennox
Bertie Montague .....Edwardo Alfino
Willie Mortimer .....H. P. Woodley

THREE WEEKS, play in three acts, by Elinor Glyn (produced by Corse Payton), first time in New York, Grand Opera House, New York, June 12.

King of Sardalia.....Joseph W. Girard
Sir Charles Verdayne .....Lee Sterrett
Paul Verdayne .....Claude Payton
Captain Grigsby ..William A. Mortimer
Dmitry .....Charles Rowan
Verchoff .....Aubrey Lowell
Petrovitch .....Everett Murray
Head Waiter .....Richard Vanderbilt
Second Waiter .....Samuel Moss
Lady Verdayne .....Elizabeth Hunt
Anna .....Grace Fox
Queen of Sardalia .....Minna Phillips

THUNDERBOLT, THE, Sir Arthur Wing Pinero's play.—Revived, Empire, New York, November 22.

THY NEIGHBOUR'S WIFE, comedy, in three acts, by Elmer Harris, produced by Daniel Frohman, Grand Opera House, New Haven, Conn., September 1; Lyceum, New York, September 5.

John Robbins .....Arthur Byron
Gerty Robbins .....Pamela Gaythorne
Harry Miller .....Frederick Tiden
Alice Miller .....Alice John

TO SERVE THE CROSS, play by James Halleck Reid.—Academy of Music, Baltimore, February 5.

TRAILING A RAINBOW, play by Frederic Thompson.—Taylor Opera House, Trenton, N.J., March 20.

TRAIL OF THE LONESOME PINE, THE, founded on John Fox, jun.'s, novel by Eugene Walter (Klaw and Erlanger).—Apollo, Atlantic City, N.J., October 12.

TRELAWNY OF THE WELLS, comedy, in four acts, by Arthur Wing Pinero, revived by Charles Frohman.—Empire, New York, January 1.—Originally produced in America, November 22, 1898, at the Lyceum.

Tom Wrench .....Charles Dalton
Ferdinand Gadd .....Charles Millward
James Telfer .....George C. Boniface
Augustus Colpoys .....William Sampson
Rose Trelawny .....Ethel Barrymore
Avonia Bunn .....Louise Drew
Mrs. Telfer (Miss Violet) ....Maud Milton
Imogen Parrott .....Constance Collier
O'Dwyer .....James Kearney
Mr. Denzil .....Edward Arnold
Mr. Mortimer .....Fred Thomas
Mr. Hunston .....Herbert Kaye
Miss Brewster .....Katherine Brooke

Trelawny of the Wells (continued).

Hallkeeper .....Albert Ward
Vice-Chancellor Sir William Gower .....Charles Walcot
Arthur Gower .....Eugene O'Brien
Clara de Foenix .....Helen Freeman
Miss Trafalgar Gower .....Anita Rothe
Captain de Foenix ....Lawrence D'Orsay
Mrs. Mossop .....Lydia Rachell
Mr. Ablett .....Harry Barfoot
Charles .....Arthur B. Murray
Sarah .....Alice Beresford

TWELVE POUND LOOK, THE, play, in one act, by J. M. Barrie, produced by Charles Frohman.—Empire, New York, February 13.

Sir Harry Sims .....Charles Dalton
Lady Sims .....Mrs. Sam Sothern
Kate .....Ethel Barrymore
Tombes .....James Kearney

UNCLE SAM, farce-comedy, in three acts, by Anne Caldwell and James O'Dea, produced by Charles Dillingham.—Reading, Pa., August 28; Liberty, New York, October 30.

Col. Sam Gunnison .....Thomas A. Wise
Robert Hudson .....John Barrymore
Ethelbert Anstey .....Cyril Biddulph
Cavanaugh .....John J. Scannell
Gordon Wright .....Emmett Whitney
Franz Von Tromp ....Eugene Hohenwart
Marquise De St. Pierre ..Albert Roccardi
Otto .....Hans Hansen
Adolph .....Kurt Werhle
Burt .....Paul Arnold
Leopold .....George Clemens
Kitzi Von Tromp .....Juliette Dika
Amy Wright .....Marjorie Wood
"Pinkie" .....Katharine Blythe
Grace Alliston .....Ida Darling
Frau Vogel .....Louise Muldener

UNDINE, idyl in one scene, written and composed by Manuel Klein.—Winter Gardens, New York, November 20.

The Lord of Rose Hill ....Edward Cutler
The Lady of Rose Hill ....Doris Cameron
Jacqueminot .....Dorothy Scherer
Ursula .....Maidie Berker
Atheling .....Max Weily
A Court Jester .....Clarence Harvey
A Shepherd .....George Dellett
Undine .....Annette Kellermann

VANITY FAIR, dramatization, in seven scenes, of Thackeray's novel, by Robert Hichens and Cosmo Gordon-Lennox.—New Theatre, New York, January 7.

Miss Briggs .....Lelia Repton
Mrs. Firkin .....Helen Reimer
Bowls .....John Sutherland
Mr. Pitt Crawley .....Frank Gillmore
Sir Pitt Crawley .....Louis Calvert
Captain Rawdon Crawley .....Grahame Browne
Miss Rebecca Sharp .....Marie Tempest
Miss Crawley ..Harriet Otis Dellenbaugh
Miss Amelia Sedley ....Olive Wyndham
Lieutenant George Osborne .....William Raymond
A Market Woman .....Lewise Seymour
The Earl of Southdown.. Stewart Baird
Fifine .....Carmen Nesville
General Tufto .....William McVay
The Marquis of Steyne ....Albert Bruning
Mr. Wenham .....Ben Johnson
Mrs. Major O'Dowd .....Rose Coghlan
The Countess of Bareacres Thais Lawton
Lady Jane Crawley Elsie Herndon Kearns
The Countess of Gaunt .....Gail Kane
Mrs. Winkworth ..Eleanor Scott L'Estelle
The Marchioness of Steyne ..Olive Oliver
Mr. Tom Toady .....Edwin Cushman

Vanity Fair (continued).
His Majesty George IV. .....Lee Baker
The Vicomte de Trufigny
Ferdinand Gottschalk
Mr. Moss .....Pedro de Cordoba

VICE-KORPORATOR, DER, a farce, by Karl Frey and Julius Beck.—Irving Place, New York, May 17.

VERA VIOLETTA, musical entertainment in two scenes, adapted from the German of Leo Stein by Leonard Liebling and Harold Attridge.—Winter Gardens, New York, November 20. (Previously produced in New Haven.)
Manager of Berton's Skating Rink
Lew Quinn
Claude .....Al. Jolson
Margot .....Doris Cameron
Aristide de St. Cloche
Van Rensselaer Wheeler
Pierre .....Ernest Hare
Professor Otto von Gruenberg
James B. Carson
Mlle. Angelique .....Kathleen Clifford
Morris Cohen .....Barney Bernard
A. Rounder .....Billie Taylor
La Duchesse .....Florence Douglas
Mme. Von Gruenberg "Vera Violetta" .....Jose Collins
Paul Voison .....Melville Ellis
Mme. Adelle de St. Cloche
Mlle. Gaby Deslys
Mme. Elise .....Stella Mayhew
Andrew Mason .....Harry Pilcer
Marquis de Tivoli .....Clarence Harvey
Ninon .....Majdie Berker
Lulu .....Florence Douglas
Susanne .....Jane Lawrence

WALL STREET GIRL, THE, musical comedy, in three acts, book by Edgar Selwyn and Margaret Mayo; lyrics by Kapgood Burt, music by Carl Hoschna.—Grand Opera House, Wilkes Barr, Pa., October 2.

WARNING, THE, play, by Arthur J. Eddy (Shubert's).—Hyperion, New London, Conn., October 14.

WE CAN'T BE AS BAD AS ALL THAT, drama, in three acts, by Henry Arthur Jones, produced by The Authors' Producing Society.—Nazimova, New York, December 30, 1910.
Mrs. Engaine .....Katharine Kaelred
Lady Carnforth .....Charlotte Granville
Violet Engaine .....Frances Jordan
Mrs. Fred Chinnery ..Mrs. Sam Sothern
Lady Katherine Greenop ....Kate Phillips
Fanny Chirk .....Alice Wilson
Birkmore .....Veda McEver
Sir Ralph Newell .....Nye Chart
Lord Carnforth .....Wallace Erskine
Fulks Bissett .....Ivo Dawson
Topham Bargeny .....William Hawtrey
Toller .....Herbert Budd
Harry Stackpool .....Edward Bonfield
Marsh .....William L. Branscombe

WELL OF THE SAINTS, THE, play, by G. M. Synge.—Presented by the Irish Players, Maxine Elliott Theatre, New York.

WHAT THE DOCTOR ORDERED, comedy, in three acts, by A. E. Thomas, produced by Wagenhals and Kemper.—Princess Theatre, Toronto, Can., September 11; Astor, New York, September 30.
John Carr .....Fritz Williams
James Fessenden .....Allan Pollock
Dr. Edson .....William McVay
Daisy Carr .....Virginia Hammond
Mrs. Samuel Carr .....Kate Meek
Mrs. Emery .....Mable Bert
Sally Fisher .....Anne Meredith
Jenny .....Katherine Bayard Bell

WHEN SWEET SIXTEEN, song play, in two acts, book and lyrics by George V. Hobart, music by Victor Herbert, produced by the Everall and Wallach Company.—Daly's New York, September 14.
John Hammond .....Frank Belcher
Mrs. Hammond .....Josie Intropidi
Victoria .....Harriet Standon
Jefferson Todd .....William Norris
Stanley Morton .....Roy Purviance
Zeke .....Harry S. Fern
Gertie Greene .....Eva Williams
The Laird of Loch Lomond
Georgee Ridgwell
Monsieur Beaucaire .....Arthur Lipson
Eleanor Bradford .....Mabel Mordaunt
Mabel Bradford .....Belle Taylor
Gridley .....R. M. Dolliver

WHIRLWIND, THE, drama, in three acts, by Henri Bernstein, revived by Liebler and Co. (originally produced Daly's, New York, March 23, 1910).—Daly's, New York, November 3, 1911.
Baron Lebourg .....Emmett Corrigan
Robert de Chaceroy .....Edwin Arden
Henri Lebourg .....Charles Francis
General Duc de Brial .....Ben Greet
Comte de Brechebel .....Wilfred Forster
Bragelin .....Sydney Herbert
Monsieur de la Viellarde ..Edgar Lester
Francois .....Percival Vivian
Servant at Lebourg's ..Thomas S. Louden
Helene de Brechebel ....Madame Simone
Baronne Lebourg .....Louise Rial
Marquise de Doullence Helen Weathersby
Madame de Thizieux Grace Halsey Mills

WIDOW HIGGINS, THE, by George Hazleton. (Produced by May Robson).—Valentine Theatre, Toledo, O., January 25.

WIENER BLUT, operetta, in three acts; book and lyrics by Victor Leon and Leo Stein; music by Johann Strauss.—Irving Place, New York, October 18.
Graf Balduin v. Zedlau....Paul Verheyen
Gabriele .....Grete Meyer
Fürst Ypsheim-Gindelbach
Friedrich Becker
Kagler .....Theodor Lamberg
Franziska Cagliari ...Frl. Georgi-Mahlau
Graf Bitowski .....Richard Richter
Josef .....Leopold Murauer
Pepi .....Vilma Conti
Anna .....Frl. Jacobs
Fiaker .....Herr Home
Ein Kellner .....Herr Jaklitsch

WIFE DECIDES, THE, comedy drama in three acts, by Thomas McKean (produced by Donald Wallace), Weber's, New York, November 14.
Frederick .....W. H. Murdock
Mrs. Alfred Dorian ....Frances Murdock
Mrs. Kenneth Macauley....Nina Herbert
Druce McAllister .....Severin De Deyn
Alfred Dorian .....John J. Kennedy
Edith Malcolm .....Madge Tyrone
Leslie Griswold .....Joseph Granby
Janet .....Carrie Lee Stoyle
Bradford Hoyt .....Elwood F. Bostwick
Wanda .....Edna May Hamel
Lucie .....Ferise Boros
Sister Marthe .....Caroline Locke
Nora .....Jane Wheatly

WIFE HUNTERS, THE, musical comedy, in two acts and four scenes, with book by Edgar Allan Woolf, lyrics by David Kempner; music by Anatol Friedland and Malvin Franklin. Produced by Lew Fields. Harmanus Blecker Hall, Albany, October 26; Herald Square, New York, November 2.
Reginald Ogden Bruce .....John Park
Dudley Stephens .....Joseph Ratliff
Guernsey Bruce .....George A. Schiller
Count De Grampion .....Louis Franklin

Wife Hunter, The (continued).
Homer Van Pelt .....Louis Merkle
Hiram .....George Keefe
Porter .....George Dowling
Chauncey .....Fred Thorpe
Phil Atkin.....Louis Simon
Juanita De Laperta .....Edith Decker
Henrietta Lampton .....Dorothy Brenner
Miss Phoebe Lang .....Lillian Lee
Belle Carruthers .....Hazel Kirke
Mlle. Follette Folarie .....Frances Alain
Mabel Lang .....Madge Vincent
Flora Lang.....Frances Nelson
Premiere Danseuse .....Gladys Moore
Mellette .....Veronica Marques
Lulu .....May Brennan
Marie .....Harriet Richmond
Wilfred Page .....Olive Carr
Egbert Page .....Nora Cotter
Mrs. Homer Van Pelt .....Emma Carus

WILL O' TH' WISP, musical play, by Walter Percival and Alfred G. Robyn.—Olympic, St. Louis, Mo., May 1; Stridebaker Theatre, Chicago, May 8.

WINNING WIDOW, THE, musical comedy, book by Frank Kennedy, and music and lyrics by Seymour Furth and Will A. Heelan.—Taylor Opera House, Trenton, N.J., September 16.

WITH EDGED TOOLS, from Seton Merriman's book.—Princess, Montreal, Canada, October 16; Chicago, October 30.

WOMAN, THE, drama, in three acts, by William C. de Mille, produced by David Belasco.—New National, Washington, April 17; Republic, New York, September 19.
The Hon. Jim Blake .....John W. Cope
Tom .....Harold Vosburgh
The Hon. Mark Robertson ....Edwin Holt
Grace .....Jane Peyton
The Hon. Matthew Standish
Cuyler Hastings
Ralph Van Dyke .....Carleton Macy

Woman, The (continued).
The Hon. Silas Gregg Stephen Fitzpatrick
The Hon. Tim Neligan ....William Holden
Wanda Kelly .....Mary Nash

YOUTH, translated from Max Halbe's *Jugend* by Herman Bernstein (originally produced in German in New York at the Irving Place Theatre, December 13, 1894).—Bijou, New York, June 8.
Father Paul .....Robert McWade Sr.
Anna .....Louis Woods
Amandus .....David Manning
Gregory.....H. H. McCollum
Hans .....Pell Trenton
Marushka .....Beatrice Mable

YSOBEL, drama, by Armando Romano and Leopold Marucsa—Italian Theatre Garibaldi, New York City, January 13.

YUTTA SANDEN, drama, in two acts, by Marguerite Zollner.—Carnegie, Lyceum, New York, April 12.
Yutta Sanden .....Agathe Barsescu
Werner Von Sigburg .....Mr. Pittschau
Adele Merwitz .....Yona Grahn
Elizabeth .....Madame Berla

ZEBRA, THE, farce, in three acts, from the French, by Paul M. Potter, produced by Charles Frohman.—New Haven, Conn., February 2; Garrick, New York, February 13.
Comodore Farragut Lee
A. Hamilton Revelle
Colonel George de Peyster ..Richie Ling
Lieutenant Agincourt...Lawrence D'Orsay
Sludge .....Alexander Clarke
Professor Ferishtah....Alfred Hudson, sr.
Count de la Beuve .....Reginald Mason
Bullinger .....Ernest Cossart
Milliken .....Henry Hall
Hicks .....John Harrington
Bulbul .....Adelaide Nowak
Ottima .....Vera McCord
Kiki .....Irene Fenwick
Blenda .....Wilhelmina Lewis

AMERICAN OBITUARY.

FROM DECEMBER 1, 1910, TO END OF NOVEMBER 1911.

Abrams, Edward, musician. Rochester, N.Y., February 17.
Ahl, Ed., vaudeville artist. Carlisle, Pa., August 9.
Akarman, Wilton, F., cornetist. Aged 19 years. San Antonio, Tex., June 3.
Albion, William (Bannerman), acrobat. Aged 54 years. Philadelphia, Pa., November 15.
Alexander, Sydney (Daymond), actor. Aged 63 years. Jamaica Plain, Mass., December 15, 1910.
Allen, Frank (Jenkins), actor. Pulaski, N.Y., June 2.
Allen, Whiting, advance agent. Aged 56 years. Chicago, Ill., July 27.
Anderson, James P., manager. Aged 74 years. Cleveland, O., April 23.
Angus, Frank J., vaudeville artist. Mason City, Ia., March 4.
Antrobus, Henri, musician. Milford, Mass., May 20.
Arden, Edna. Philadelphia, Pa., April 29.
Arnold, William H., old time minstrel. Dallas, Tex., February 15.
Austin, Chas. H., showman. Aged 58 years. Syracuse, N.Y., February 10.
Avey, Harry, comedian. Houston, Tex., March 13.

Bacon, Millar, actor. Aged 38 years. San Francisco, Cal., May 23.
Bagley, William D., bellringer. Aged 80 years. Preston City, Conn., January 28.
Baker, Benjamin, manager. New York City, October 24.
Baldanza, Belle, opera singer. Wiscasset, Me., January 18.
Barrett, Joe, juggler. Aged 54 years. Islip, L.I., N.Y., January 26.
Barton, Harry C., actor. Minneapolis, Minn., June 5.
Batchelder, Frederick W., musician. Aged 72 years. Manchester, N.H., October 12.
Beadle, Mary, vaudeville actress. Philadelphia, February 8.
Beatty, J. K., actor. Fort Worth, Tex., November 7.
Beck, J. G. S., bandmaster. Aged 76 years. Philadelphia, March 25.
Beebe, William, manager. Chicago, Ill., March 16.
Belasco, Abraham, father of David Belasco. Aged 80 years. San Francisco, Cal., April 11.
Belcher, Clara, actress Aged 23 years. Carrollton, Ga., March 23.
Bell, George R., actor. April 28.
Bell, Ricardo, showman. New York March 12.
Bellew, Kyrle, actor. Aged 56 years. Salt Lake City, November 2.
Belmont, Charles, old time actor. Coney Island, N.Y., May 16.
Bennett, Madeleine Schiller, pianiste. Aged 65 years. New York City, July 3.
Bernard, Maggie, one time actress. Aged 57 years. Newark, N.J., November 23.
Bernstein, Jefferson Davis, manager. Aged 45 years. Baltimore, August 3.
Bert, Frederick W., one time manager. New York City, May 4.
Bitali, Luigi, musician. Aged 80 years. Santa Rosa, Cal., December 26, 1910.
Blaisdell, John W., veteran actor. Aged 71 years. Chicago, February 4.
Blaisdell, Ralph W. Aged 47 years. Malden, Mass., November 4.
Bley, William, musician. Aged 55 years. New York City, June 16
Blum, Edwin. Harrisburg, Pa., July 2.
Bois, August, agent. Newark, N.J., January 12.
Bolton, Emma Augusta, one time actress. Aged 56 years. Fair Haven, N.J., November 21.
Booth, Lizzie. Aged 42 years. Baltimore, Md., June 19.
Botti, Joseph, stage manager. Aged 39 years. New Orleans, La., February 12.
Bowers, Otis, minstrel. Aged 52 years. Davenport, Ia., January 10.
Brackett, Mrs. Helen Hedeia, burlesque actress. New York City, February 20.
Bradwell, Herbert A., showman. Aged 44 years. Brooklyn, September 3.
Brandt, Herman, violinst. Aged 68 years. New York City, December 27, 1910.
Bree, Thomas, old time minstrel. San Francisco, Cal., January 9.
Brenneman, George, manager. Aged 34 years. Pittsburg, Pa., July 30.
Brighton, Albert, actor. Grassmere, S.I., N.Y., July 11.
Brookland, Chas., vaudeville artist. New York City, March 6.
Brooks, Hamilton, L. (Weil), actor. Aged 30 years. Indianapolis, Ind., July 24.
Brown, Earl Van Dorn, manager. Kansas City, September 30.
Brown G. Byron (Bonti), manager. Chicago, November 14.
Brown, Mrs. Gertrude Swiggett, actress. New York, November 15.
Brown, Harry, property man. Chicago, Ill., October 1.
Bowne, Mrs. Nellie, actress. Brooklyn, N.Y., April.
Browne, Walter, author. Aged 56 years. New York City, February 9.
Bugbee, Chas. R., manager. Aged 51 years. Philadelphia, November 26.
Buisley, August, circus performer. Aged 64 years. San Francisco, Cal., November 19.
Bunnell, George B., one time manager. Aged 76 years. Green's Farm, Conn., May 3.
Burgess, Bobby, manager. Kansas City, November 9.
Buttling, William J., manager. Brooklyn, N.Y., March 12.

Byers, Henry D., actor. Aged 55 years. San Francisco, March 31.

Campbell, Jack, advance agent. Aged 31 years. Faribault, Minn., April 8.
Campbell, John T., actor. Aged 44 years. Cedar Rapids, T.A., April 10.
Cannon, James, S., one time stage electrician. San Francisco, April 3.
Cardona, Peter, lion tamer. Calumet., Mich., August 1.
Carncross, John L., minstrel. Aged 77 years. Philadelphia, November 13.
Carroll, Joseph A., one time actor. San Francisco, Cal., January 23.
Carroll, J. Ballard, one time manager. Aged 53 years. Albany, N.Y., January 9.
Carstens, Fred, carpenter. Aged 34 years. Bloomington, Ill., March 25.
Causton, Dudley, manager. Rimouski, Quebec, September 28.
Chamberlain, Frank X., magician. Aged 34 years. Philadelphia, Pa., May 18.
Chambers-Howard, vocalist. Aged 38 years. New York City, March 15.
Chappelle, Patrick H., one time showman. October 21.
Chartres, Joseph, manager. Aged 51 years. Taunton, Mass., May 7.
Clavansky, Frank, acrobat. Aged 22 years. New York City, March 14.
Clarges Verner, actor. New York City, August 11.
Clark, Charles B., vaudeville artist. Mineola, L.I., September 25.
Clark, James J., manager. Pittsburg, Pa., June 13.
Clifford, Edward W., clarionet soloist. Aged 45 years. Woonsocket, R.I., September 19.
Cohan, Daniel, treasurer. St. Louis, Mo., June.
Cohen, Jacob R., actor. Aged 34 years. Long Branch, N.J., April 28.
Cole, Dalline, vaudeville actress. Nome, Alaska, September 30.
Cole, Robert, vaudeville artist. Catskill, N.Y., August 2.
Coleman, Ethel M., chorus girl. Aged 30 years. Joplin, Mo., February 24.
Collier, Joseph H., old time actor and manager. Aged 64 years. New York City, May 3.
Conners, Frank, vaudeville artist. Bear Lake, N.Y., March 10.
Connolly, Sadie, vaudeville artist. Amityville, L.I., N.Y., December 17, 1910.
Corey, William M., actor. Aged 61 years. Adrain, Mich., November 2.
Cronin, William, vaudeville artist. Aged 59 years. New York City, July 24.
Crouch, Percy S., singer. El Paso, Tex., October 1.
Crowley, John F., vaudeville artist. Roxbury, Mass., October 13.
Crox, Elvia, one time actress. New York City, January 10.
Curtis, Owen B., manager. Aged 40 years. Bozeman, Mont., January 25.

Dallás, Merwyn (Ford), actor. Aged 87 years. New York City, January 23.
Danz, F., jun., musician. Aged 60 years. St. Paul, Minn., February.
Darling, Rose, chorus girl. New Orleans, La., December 2.
Darrell, Jewell, comedienne. Los Angeles, Cal., December, 1910.
Dashington, Alvin, one time vaudeville artist. Aged 35 years. Beaumont, Tex., October.
Davenport, Ira Erastus, of the Davenport Bros. Aged 72 years. Maysville, Chautauqua Co., N.Y., July 8.
Davis, Thomas H., manager. Aged 52 years. White Plains, N.Y., June 8.
Deagle Mary B., vaudeville artist. Aged 28 years. Philadelphia, Pa., February 8.
Decker, sen., George W., old time showman. Albany, N.Y., February 8.
De Forrest, Genevieve (Josephine Gerbel), singer. Chicago, September 3.
De Grande, Giuseppe, musician. Aged 71 years. New York City, May 21.
De Laur, Maurice, vaudeville artist. New York City, April 6.
Denny, Frank Dwight, old time actor. Aged 70 years. Spokane, Wash., May 19.
De Rialp, Frank, singing teacher. Aged 71 years. Milford, Pa., September.
De Vere, George F., actor. Aged 75 years. Ronkonkoma, L.I., December 24, 1910.
De Vine, Florence, chorus girl. Albany, N.Y., July 1.
Diana, Peter F., treasurer. Aged 40 years. July 12.
Dixie, Henry F., old time actor. Aged 57 years. Ithaca, N.Y., February 10.
Dohm, J. Arthur, treasurer. Bloomington, Ill., September 9.
Dollar, Heine, acrobat. Aged 18 years. Champaign, Ill., July 26.
Donelson ("Peggy"), Margaret V., actress. New York, May 26.
Dornan, Leo, cornetist. Aged 25 years. Stockton, Cal., September 13.
Drew, Will N., manager. Aged 32 years. New York City, April 5.
Dwyer, Eddie, comedian. New York City, June 1.

Edwards, Blanche, chorus girl. Chicago, September 22.
Edwards, Edward R. (Smedes), actor. Haverhill, Mass., July 25.
Egner, Chas. G., stage manager. Aged 38 years. Kansas City, Mo., May 8.
Elliott, Mrs. William, daughter of David Belasco. Colorado Springs, Col., June 5.
Emmett, Frankie, actress. Aged 35 years. West Hoboken, February 21.
Emmett, Mrs. Kitty, vaudeville artist. New York City, July 13.

Farren, George W., manager. Aged 69 years. New York City, February 3.
Fawn, Loretta, burlesque artist. Aged 24 years. Detroit, Mich., May 23.
Felldinger, Walter, musician. Aged 35 years. Philadelphia, February 21.
Finnegan, Thomas, comedian. Chicago, Ill., September 29.
Fleming, John B., manager. September 12.
Flood, John J., acrobat. Aged 31 years. Waterbury, Conn., March 17.
Florence, Helen (Mrs. Helen F. Dixon). Aged 71 years. East Denver, Colo., September 16.
Ford, Edna (E. F. De Sarro), opera singer. Pittsburg, Pa., November 6.
Fowley, Frank (Cunningham). Boston, Mass., June 22.
Fox, Arthur, vaudeville artist. Aged 27 years. Gloversville, N.Y., June.
Fox, Mrs. Martha Temple, one time actress. Brooklyn, October 10.
Francis, John Oliver, musician. Aged 25 years. Plainfield, Conn., June.
French, Richard E., actor. Aged 54 years. Seattle, Wash., January 20.
Frink, Fred C., actor. Aged 42 years. Kansas City, Mo., February 2.
Fuller, Ethel, actress. New York City, May 6.
Fyles, Franklin, playwright. Aged 64 years. New York City, July 4.

Gardner, Jim, acrobat. St. Louis, Mo., April 17.
Gill, George E., advance agent. New York, March 25.
Gillette, Garna, chorus girl. Seattle, Wash., February 6.

Giraudet, Alfred, musician. Aged 75 years. New York, October 17.
Gloy, Paula, actress. New York, November 3.
Godfrey, Hal, comedian. Chicago, Ill., November 11.
Godley, James, veteran actor. Cincinnati, O., April 6.
Gordon, Helene, actress. Long Beach, Cal., February 5.
Gossweiler, Albert, violinist. Aged 34 years. Orange, N.J., February 3.
Gottlob, Joe, manager. San Francisco, Cal., May 19.
Gould, Patrick, J., minstrel. Bridgeport, Conn., August 21.
Gracie, Harry, property man. Cincinnati, O., April 6.
Green, Henry F., advance agent. New York City. February 16.
Gregory, Charles James, showman. Aged 56 years. Ottawa, Can., June 25.
Griffith, John, actor. Aged 49 years. New York, November 25.
Grove, Mrs. Charles, actress. Aged 38 years. Chambersburg, Pa., March 26.
Gulick, Richard M., manager. Aged 57 years. Pittsburg, Pa., August 6.

Haines, Nat (Frazee), vaudeville artist. Aged 50 years. New York City, October 16.
Hampton, Bonnie (Bertha Kees), vaudeville artist. Aged 20 years. Cincinnati, June 22.
Harrig, George W., manager. Aged 66 years. Suffolk, Va., April 5.
Harrigan, Edward, actor and playwright. Aged 67 years. New York City, June 6.
Harris, Jesse (Berry), vaudeville artist. Chicago, November 6.
Havre, Lillie (Mrs. Senter), actress. Aged 21 years. Clarinda, Ia., June 3.
Hawley, Frank, manager. Aged 60 years. New York, June 19.
Hayden, Thomas, amateur actor. Aged 50 years. Brooklyn, July 7.
Heckler, Lillian, burlesque actress. Inwood, N.Y., June 24.
Hedges, Lewis, manager. Chicago, Ill., May 7.
Hendricks, Charles T., opera singer. Patton, September 1.
Heuck, George W., manager. Aged 44 years. Cincinnati, November 13.
Hickey, William Henry, musician. Aged 51 years. New York, May 20.
Higgins, Gregory, manager. Guelph, Ont., March 10.
Hillyer, Allie, vaudeville artist. Aged 55 years. Brooklyn, N.Y., March 25.
Hilton, Alice, actress. New York, February 24.
Hoffman, Charles, one time actor. May 10.
Holland, George, clown. Hoboken, N.J., June.
Holman, Margaret (Mrs. J. H. Muller), actress. Roanoke, Va., July 18.
Hosmer, Alice (Mrs. J. K. Adams), actress. New York, January 12.
Howard, Hollie L., musician. Aged 42 years. Bellevue. O., May 5.
Howard, J. M., Lafayette, Ind., August 14.
Hudson, L. B. Aged 76 years. Elgin, Ill., September 16.
Hudson, Hazel, actress. Atlanta, Ga., May 31.
Huebner, Fred., old time actor. Seattle, Wash., May 14.
Humphrey, Anna, actress. Aged 29 years. St. Louis, January 19.
Hutchings, William S., lecturer. Aged 79 years. Boston, August 25.

Irish, Mrs. May, one time actress. Aged 91 years. Siasconset, Mass., November 15.
Irwin, Frank J., manager. Aged 55 years. Chicago, July 9.
Irwin, Robert, treasurer. Aged 52 years. Albany, N.Y., September 7.

Jackson, A. E., advance agent. Trinidad, Col., June 2.
Jackson, Clement E., minstrel. Aged 30 years. Memphis, Tenn., March 3.
James, Grenville, actor. Aged 39 years. New York City, February 13.
Jansen, Ben. comedian. Aged 29 years. May 14.
Jeanes, James acrobat. Coney Island, Cincinnati O., July 12.
Jefferson, Charles, circus performer. Aged 58 years. New York City, July 12.
Johnson, Frank, comedian. New York City, January 10.
Johnson, Fred. A., minstrel. New York City, November 23.
Jones, Harry, stage manager. Aged 33 years. Lagonsport, Ind., May 3.
Jones, Oscar, manager. Winchester, Ind., September 14
Joyce, Jennie, one time vaudeville artist. New York City, March 14.
Jukes, James T., showman. Cheltenham, Pa., August 2.

Karr, Harry M., opera singer. Easton, Pa., October 8.
Kelly, Dan, minstrel. Aged 70 years. Cincinnati, October 6.
Kelly, Ed., vaudeville agent. Somerville, Mass., July 26.
Kennedy, Joseph, treasurer. Baltimore, August 31.
Kilpatrick Washington I., manager. Aged 48 years. New York City, March 24.
King, Charles, vaudeville artist. Aged 34 years. Maspeth, L.I., July 28.
King, Earl S., manager. Aged 57 years. New York, September 4.
Kirby, Maurice B., playwright. Aged 35 years. New York City, March 27.
Kissell, Henry, concert manager. Atlanta, Ga., March 7.
Kittredge, William, one time actor. Boston, Mass., Oct. 19.
Klein, Bruno Oscar, musician. Aged 53 years. New York City, June 21.
Koert, Jan, musician. Atlantic City, N.J., February 2.
Kramer, Theodore, acrobat. Bristol, Pa., October 18.
Kuntz, Frederick P., cornetist. Aged 49 years. New Orleans, La., April 5.

Laing, Howard E., agent. Chicago, March 15.
Lake, Emma (Mrs. G. N. Robinson), circus performer. Morris Plains, N.J., May 11.
Landin, Edward G., actor. St. Paul, Minn., August 21.
Langley, Fred, actor. Aged 40 years. Bay City, Mich., March 6.
Larose, F. X., musician. Montreal, Can., March 22.
Lawson, George W., one time vaudeville artist. Aged 38 years. Brooklyn, November 19.
Leckie, Malachi, manager. Butte, Mont., October 11.
Lee, Pearl, vaudeville artist. Toronto, Can., October 21.
Lefebre, Edward A., saxophone soloist. Aged 73 years. Brooklyn, N.Y., February 22.
Leslie, Geo. W. (Walker), actor. Aged 48 years. New York, August 15.
Levin, Percy H., manager. Aged 42 years. Chicago, November 3.
Liberty, Ida C., vaudeville artist. Boston, Mass., April 9.
Lincoln, Lillian (Sophie), vaudeville performer. Chicago, Ill., April 19.
Lind, Gertrude, vaudeville artist. Denver, Col., May 15.
Lingard, Freda (Mrs. J. Lownes), actress. New York City, March

Lipman, Alvah S., actor. Aged 56 years. New York City. April 5.
Little, Jack, property man. Methuen, Mass., May 26.
Lively, Robert E., contortionist. Aged 35 years. May 18.
Lloyd, Lee, entertainer. Aged 30 years. San Francisco, Cal., October 2.
Long, Harry, actor. St. Louis, Mo., December 29, 1910.
Lord, Helen (Mrs. Raymond Hubbell), one time actress. Aged 32 years. Hornell, N.Y., January 2.
Lothamer, Marion, electrician. Canton, O., June 1.
Lovenberg, Michael, old-time showman. Aged 86 years. Providence, R.I., March.
Lovering, Gertrude A., one time actress. Aged 32 years. Boston, Mass., June 15.
Lowell, James Gardner, vaudeville artist. St. Louis, Mo., April 20.
Lynn, Augustus, one time circus performer. Aged 73 years. Belvidere, N.J., February 8.

MacFlinn, Samuel H., old-time showman. Aged 59 years. May 26.
Mack, Frank G., manager. Aged 50 years. Lowell, Mass., May 14.
Mackley, John, vaudeville artist. Aged 61 years. Pittsburg, Kan., March 5.
Magbe, John G., advance agent. Sandusky, O., November 11.
Magee, William J., one time actor. Aged 52 years. Pittsburg, November.
Mahl, Franz, composer of music. Aged 59 years. New York City, February 25.
Mahoney, John F., manager. Aged 33 years. Milford, Mass., April 19.
McCale, Larry (Ryan), burlesque actor. Blasdell, N.Y., April 15.
McCord, Lewis, actor. New York, February 16.
McDouall, Joseph L., manager. Brooklyn, N.Y., September 4.
McDowell, John B., vaudeville artist. Aged 42 years. Jacksonville, Fla., November 11.
McGannon, Terence, old-time circus clown. Aged 60 years. Pittsburg, Kan., March 6.
McGavisk, James, composer. Aged 29 years. Meddletown, N.Y., August 15.
McHugh, Mrs. C. J. (Blanche Schermerhoen). Cadillac, Mich., July 31.
McHugh, Joseph, actor. Aged 44 years. Philadelphia, December 21, 1910.
McKeever, Charles, vaudeville actor. Aged 37 years. Philadelphia, August 22.
McMillan, Ella, chorus girl. New York, April 27.
McCoy, Frank, actor. Aged 28 years. Brooklyn, N.Y., May 11.
Markeson, Chris, manager. Lawton, Okla., March 15.
Markowitz, David, manager. August 25.
Martin, Ernest K., advance agent. New York City, April 3.
Mascha, Joseph, cornetist. Cleveland, O., June 20.
May, Mrs. Georgie, burlesque artist. Aged 52 years. Brooklyn, N.Y., March 22.
Maybin, Mac (MacAllen). Aged 26 years. Tampa, Fla., August.
Mayer, Ella (Mrs. J. T. Craven), actress. Aged 59 years. New York, December 9, 1910.
Mayo, Deronda (Mrs. Green), actress. Aged 31 years. February 4.
Mealey, Edward, cornet soloist. Aged 71 years. Baldwin, L.I., April 18.
Metius, Edward, musician. Aged 43 years. Philadelphia, Pa., October 3.
Mighels, Philip Verrill, playwright. Aged 42 years. Winnemucca, Nev., October 12.
Miller, Charles T. K., manager. Aged 44 years. Indianapolis, Ind., February 9.
Miller, Grace (Mrs. Charles McFarland), vaudeville artist. Schenectady, N.Y., June 3.
Miller, Marcus, cornet player. Aged 49 years. Logansport, Ind., March 21.
Miller, Ray C. (Kolb), vaudeville artist. Aged 55 years. Baltimore, July 30.
Miller, William, actor. Aged 26 years. Milwaukee, Wis., February 14.
Minar, Mina, vaudeville artist. San Francisco, Cal., August 9.
Mitchell, Fredk. W., manager. Aged 59 years. Hawthorne, N.Y., March.
Montejo, Ella (Mrs. Eleanor M. Quigg), old time opera singer. Philadelphia, Pa., March.
Montgomery, Harry ("Scamp"), actor. Aged 44 years. New York City, July 9.
Montgomery, Nellie (Mrs. C. A. Fischer), actress. Aged 22 years. Los Angeles, June 8.
Mora, Charles (Bernhardt), dancer. Aged 41 years. New York, March 12.
Moran, Ed. (J. E. Marron), old-time vaudeville performer. Aged 49 years. Pittsburg, Pa., December 30, 1910.
Morello, William, acrobat. Aged 55 years. New York, November 23.
Morey, George H., musician. Manchester, N.H., May 18.
Morgan, William, showman. Aged 42 years. Chicago, May 31.
Morris, J. B., manager. Aged 52 years. New York City, May 26.
Morrisey, Thomas J., vaudeville artist. Aged 62 years. Chicago, Ill., September 27.
Mudge, Henry Tyler ("Hank" Mudge), minstrel. Aged 71 years. New York, January 11.
Mullally, T. B. (Barney), comedian. Aged 55 years. November 7.
Murphy, Thomas V., musician. Aged 51 years. Philadelphia, January 9.
Myers, Will H., manager. Aged 45 years. Philadelphia, February 7.

Nankeville, W. E., one-time manager. Philadelphia, October 25.
Nation, Carrie. Leavenworth, Conn., June 9.
Naughton, Mildred, actress. Chambersbury, Pa., January 4.
Nelsonia — (D. F. Haggerty), juggler. Chicago, September 5.
Norburg, Robert, cornet player. East St. Louis, Ill., July 9.
Norton, Mrs. Isabel Freeman, actress. Aged 73 years. New York City, July 6.

O'Malley, Charles G., baritone. Baltimore, Md., January.
Osborne, Genevieve (Mrs. Harry Bradley), actress. St. Albans, Vt., November 1.
Osgood, Mrs. E. Aline (E. M. Dexter), singer. Philadelphia, November 8.

Palmer, Joseph (Gutman), actor. Aged 49 years. Brooklyn, N.Y., March 19.
Parker, Tony (J. B. Agler), clown. Aged 87 years. Wenfield, Kan., July 3.
Patron, J. Joseph, one time minstrel. Aged 65 years. Killingly, Con., November 26.
Patterson, Albert D., burlesque actor. Aged 38 years. New York City, April 13.
Perry, Thomas R., treasurer. Toledo, O., May 28.
Phillips, Edward P., advance agent, Lancaster, N.H., March 12.
Phipps, Harry W., actor. Aged 50 years. Chicago, September 14.
Pinner, Simon Leo, violinist. Aged 34 years, New York, May 12.

Pitkin, H. Everett, manager. Kankakee, Ill., January 20.
Pope, Edwin Benedict, playwright. Shrewsbury Park, Mo., May 7.

Rafter, Adele, singer and actress. New York City, January 30.
Rapier, Grace. Greenville, Texas, June 19.
Rascoe, Sam. J., comedian. Syracuse, N.Y., April 8.
Raymond, Lillian (Dolfinger), actress. Aged 25 years. Louisville, Ky., July 16.
Reed, Bobby, clown and concert performer. Paterson, N.J., September 18.
Reignolds, Kate (Mrs. Erving Winslow), one time actress). Aged 75 years. Concord, Mass., July 11.
Rhoden, Mrs. John, vaudeville artist. Cincinnati, May 31.
Ringling, Otto, circus owner. Aged 52 years. New York, March 31.
Rietzel, John E., musician. Aged 59 years. New York, October 9.
Roach, Otto W., actor. Aged 41 years. Bellefontaine, O., July 17.
Roberts, E. R., manager. Knoxville, Tenn., June 5.
Robinson, John F., manager. Waterbury, Conn., December 3.
Robinson, Joseph W., musician. Aged 45 years. Evansville, Ind., July 16.
Robinson, W. G., manager. Aged 78 years. Akron, O., July 2.
Rodney, Bert, actor. October 28.
Rogers, William T., composer. Aged 81 years. Chardon, O., June 2.
Ross, Wayne, actor. Rouleau, Sask., Can., May 25.
Rowan, Charles, actor. New York, September 16.
Runkel, Mrs. Morris. Aged 50 years. New York City, September 18.
Russell, Marie Booth (Mrs. R. B. Mantell), actress. Atlantic Highlands, N.J., October 31.
Ryan, William, vaudeville artist. Aged 52 years. Buffalo, N.Y., September 10.

St. Clair, Minnie, vaudeville artist. Washington, D.C., October 16.
Saunders, Westropp, manager. Philadelphia, Pa., November 29.
Saywell, Harry, treasurer. Aged 33 years. September 3.
Schloemann, Edward, opera singer. Aged 55 years. White Plains, N.Y., September 15.
Schnatter, Adam, musician. Aged 75 years. Lyons, N.Y., August 6.
Schultz, Pete, circus artist. Aged 31 years. Troup, Tex., November 15.
Schweitzer, Henry F., musician. Aged 59 years. Louisville, Ky., February 16.
Shadle, Frank, showman, Boston, Mass., June 19.
Shapiro, Maurice, music publisher. Aged 38 years. New York City, June 1.
Shedman, W. S., circus artist. April .
Shewell, Emma, actress. Philadelphia, August 16.
Short, Patrick, manager. Aged 62 years. St. Louis, Mo., May 19.
Sidney, Nadine. New York City, April 30.
Simmons, Lewis, minstrel. Aged 70 years. Reading, Pa., September 2.
Sission, George, actor. Aged 60 years. New Orleans, La., June 30.
Smith, Harry, vaudeville artist. Denver, Col., March 2.
Stack, Jack, acrobat. Aged 40 years. San Nateo, Cal., October 23.
Staley, William A., orchestra conductor. Aged 39 years. Pittsburg, Pa., March.
Stanley, Henry C., one time manager. Aged 48 years. Philadelphia, September 11.
Starin, Myndert, manager of Glen Island. Aged 63 years. May 2.
Stetson, Blanche, vaudeville artist. El Verano, Cal., October 23.
Stewart, Mrs. Ida, one time vaudeville artist. Aged 26 years. Los Angeles, Cal., December 21, 1910.
Stewart, Mrs. Mary, equestrienne. Bridgeport, Conn., May 17.
Stinson, Charles, one time vaudeville actor, Pittsburg, October 4.
Stock, John A., old-time magician. Aged 83 years. Cincinnati, O., February 7.
Stoddart, Mrs. George W., one time actress. Aged 79 years. New York City, April 29.
Stough, Sim., billposter. Aged 23 years. Joplin, Mo., April 20.
Strom, John R., actor. Le Grand, Iowa., June.
Strong, David A., scenic artist. Chicago, Ill., February 5.
Sutherland, Albert, manager. Aged 50 years. New York City, February 21.
Sutherland, Julia Bennett (Mrs. Louis Macphie), actress. New Harmony, Ind., May 6.
Swift, Lionel J., actor. Aged 32 years. New York City, July 19.

Tait, W. Morrow, vaudeville artist. Harrisburg, Pa., July 17.
Tansy, Patrick, playwright. Aged 48 years. New York, October 8.
Taylor, Daryl, vaudeville artist. Aged 27 years. New York City, May 8.
Thomas, Erwin, dancer. Cincinnati, O., July 27.
Thompson, Denman, actor. Aged 77 years. West Swanzey, N.H., April 14.
Thorne, John T. (Thornton), vaudeville artist. Aged 55 years. Marquette, Wis., May 19.
Tornberg, Samuel, actor. Aged 38 years. New York City, October 5.
Tracey, Thomas, of Ringling Bros.' Circus. Utica, N.Y., July 25.
Transfield, Thomas, circus manager. New York City, February 7.
Tristram, Alice, singer. New York, November 26.
Turner, George H., old time burlesque actor. Chicago, Ill., October 1.

Vaidis, Lizzie (Mrs. Harry Allen), one time vaudeville artist. New York, June 6.
Vallaiere, Louis, treasurer. April 4.
Van Dusen, Herbert, vaudeville artist. Aged 25 years. Zanesville, O., January 16.
Vaughan, Mrs. Olea Bull, actress. Aged 40 years. West Lebanon, Me., July 18.
Vaunt, Jacob, musician. Genesco, Kan., April 12.
Vernon, Carl (Tibbetts), actor. Aged 40 years. Augusta, Me., July 24.
Vernon, Charles S. (Spenner), aerial performer. Aged 47 years. Baltimore, July 1.

Walker, George, negro comedian. Aged 38 years. Long Island, N.Y., January 6.
Waller, John E., vaudeville artist. Brooklyn, N.Y., April 10.
Ward, Daniel J., one time actor. Aged 65 years. Worcester, Mass., February 26.
Warren, J. C. (Bresnaham), circus artist. Aged 27 years. Manchester, N.H., April 7.
Watkins, Grant, showman. Melrose, N.M., June 20.
Watson, Frederick, actor. New York, September 16.
Webster, Charles R., actor. Aged 62 years. New York City, January 1.
Wendell, junr., Joseph, actor. Aged 42 years. New York City, April 22.

West, Charles, vaudeville artist. Chicago, May 23.
Wheeler, Dave, H., advance agent and manager. Aged 49 years. Coney Island, N.Y., April 12.
Whittingdon, Ida, opera singer. New York City, May 26.
Wible, James C. (O'Connell), vaudeville artist. March 25.
Wildman, J., agent. Aged 73 years. Chicago, June 4.
Wiley, William J., manager. Aged 56 years. Fall River, Mass., March 13.
Wilkes, Paul Tupper, one time actor. New York City, October 31.
Willard, Charles (Gates), actor. Chicago, February 27.
Williams, Mrs. Barney (Flaherty), old-time actress. Aged 85 years. New York City, May 6.
Williams, John C., burlesque actor. Aged 41 years. Philadelphia, August 14.
Williams, Helen. Chicago, July 3.
Wilson, John, circus performer. Aged 65 years. Sask., Canada, July 25.
Wise, Frank, actor. Staten Island, July 24.
Withington, George Rosco, musician. Aged 63 years Milford, Mass.
Wood, H. W. manager. Sedalia, Mo., February 7.
Wood, Oscar, playwright. Aged 60 years. Port Chester, N.Y., July 6.
Worthing, Frank, actor. Detroit, Mich., December 27, 1910.
Wrenn, Bessie, vaudeville artist. Aged 35 years. Dallas, Tex., January 4.
Wright, Charles. Aged 40 years. New York, September 12.
Wurzner, Maximillian, vaudeville artist. Aged 49 years. Chicago, February 5.

Young, George S., actor. Aged 31 years. Jackson, Tenn., November 4.

FIRES IN AMERICAN THEATRES

BETWEEN DECEMBER 1, 1910, AND NOVEMBER 30, 1911.

1910.

December 4.—Family Theatre, Lafayette. Much damaged.
December 6.—Grand Opera House, Marion, O. Destroyed.
December 25.—Tara Hall (Nickel Theatre), Quebec, Can. Destroyed.

1911.

January 29.—Opera House, Rensselair Falls. Destroyed.
February 18.—Laurence Theatre, New London, Conn. Damaged.
February 18.—Bowersock Opera House, Laurence, Kan. Destroyed.
March 14.—Fritcher Opera House, Fort Plain, N.Y. Destroyed.
March 14.—Green's Opera House, Tallula, Ill. Destroyed.
March 14.—Pole's Bijou Dream, New Haven, Conn. Destroyed.
March 18.—Folly, Paterson, N.J. Badly damaged.
March 18.—Star (picture theatre), New Straitsville, O. Destroyed.
March 19.—Auditorium, Des Moines, Ia. Destroyed.
March 23.—Athenæum Roof Garden, Savannah, Ga. Destroyed.
March 26.—Kidd, Princeton, Ind. Destroyed.
April 3.—Majestic, Maricopa, Col. Destroyed.
April 20.—Academy of Music, Lynchburg, Va. Destroyed.
May 7.—Adelphi, Philadelphia. Damaged.
May 9.—Lyric, Wilmington, Del. Destroyed.
June 3.—Bijou, Memphis, Tenn. Destroyed.
June 30.—Athenæum, Brooklyn. Destroyed.
July 20.—New Theatre, Cohoes, N.Y. Destroyed.
August 12.—Rustic Theatre, Forest Lake Palmer, Mass. Destroyed.
August 15.—Opera House, Jellico, Tenn. Destroyed.
November 29.—Exchange Opera House, Temple, Destroyed.

THE PARIS STAGE.

PRINCIPAL PLAYS AND REVIVALS OF THE YEAR 1911.

ABBE CONSTANTIN, L', comedy, in three acts, adapted by Hector Cremieux and Pierre Decourcelle from the novel of the same name by Ludovic Halévy—Porte Saint-Martin, May 26 (revival).

ABIME, L', spectacular mimo-drama, in four tableaux, by M. Leon Laurof, with music by Naggiar—Casino de Paris.

ACCORD PARFAIT, L', comedy, in one act, by Tristan Bernard and Michel Corday—Femina Theatre, November 25.

A CIEL OUVERT, spectacular revue, in two acts and eighteen tableaux, by Henri Kéroul and Valentin Tarault, with new music by M. Monteux-Brisac—Scala, May 20 (revival).

AIME DES FEMMES, comedy, in three acts, by Maurice Hennequin and Georges Mitchell—Palais Royal, May 2; revived Palais Royal, September 25.

A LA NOUVELLE, drama, in five acts and seven tableaux, by Jacques Dhurs—Ambigu, April 13.

AMOUR DEFENDU, L', comedy, in three acts, by Pierre Wolff—Gymnase, November 7.

AMOUR EN CAGE, L', comedy, in three acts, by MM. A. de Lorde, Funck-Brentano, and J. Marsèle, with incidental music by M. E. Bonnamy—Athénée, November 23.

AMOUR EN MANŒUVRES, L', vaudeville, in three acts, by M. Mouézy-Eon—Palais Royal, March 11.

AMOUR TZIGANE, L', operette, in three acts, by Franz Lehar—Vaudeville, June 23.

ANNA KARENINE—Théatre National Ambulant, on the Place des Invalides, July 7.

ANCETRE, L', lyric drama, in three acts, by Angé de Lassus, with music by Camille Saint-Saëns—Opéra-Comique, January 23.

A PLEIN CŒUR, comedy, in three acts, by Mme. Michel Carré—Comédie Royale, April 22.

APRES MOI, comedy, in three acts, by Henry Bernstein—Comédie Française, February 20.

APOTRE, L', a drama, in three acts, by M. Paul Hyacinthe-Loyson—Odéon, May 3.

ARTICLES DE PARIS, by MM. Claude Girel and Enzog—Theatre Michel, October 20.

AU PAYS DU MANNEQUIN-PIS, Belgian farce, in three acts, by Pitje Poceleyntje—Déjazet, June 11.

AUX JARDINS DE MURCIE, comedy, in three acts, in prose, adapted by MM. Carlos de Rattle and Antonin Lavergne from the Spanish of the late José Feliny Godina, who died at 26 years of age—Odéon, November 25.

AVEC LE SOURIRE, a revue, by R. Dieudonné and C. A. Carpentier—Capucines, February 13.

BARON DE BATZ, LE, drama, in four acts and six tableaux, by M. J. J. Frappa—Bouffes-Parisiens, September 5.

BEAU MARIAGE, UN, comedy, in three acts, by Sacha Guitry—Renaissance, October 17.

BERCEUSES, LES, comedy, in three acts, by MM. Pierre Veber and Michel Provins—Théâtre-Michel, November 8.

BERENICE, a tragedy, in music, by Albérie Magnard—Grand Opéra, December 15.

BLEUS DE L'AMOUR, LES, comedy, in three acts, by Romain Coolus—Athénée, May 20.

BOCCACE (revival), comic opera, in three acts, by Chivot and Durn, with music by Franz de Suppé—Théâtre du Château d'Eau, November 18.

BONHEUR, LE, comedy, in three acts, by Albert Guinon—Theatre-Antoine, November 3.

BONICHE, LA, comedy, in three acts, by Henri Moreau and Marc Sonal—Cluny, April 5; revived, September 1.

BONNE INTENTION, LA (revival), a comedy in two acts, by Francis de Croisset—Théâtre-Michel, October 20.

BON PETIT DIABLE, UN, a féerie comedy, in three acts, in verse, by Rosemonde Gerard and Maurice Rostand—Gymnase, December 22.

BREBIS PERDUE, LA, drama, in three acts, by M. Gabriel Trarieux—Comédie Française, November 20.

BRUNE OU LA BLONDE, LA, operetta, in two acts, by M. Georges Rose, music by M. William-Marie—Grévin, August 20.

CADET DE COUTRAS, LE, comedy, in five acts, by MM. Abel Hermant and Yves Mirande—Vaudeville, February 9.

CANARD JAUNE, LE, a vaudeville, in three acts, by Claude Roland—Cluny, September 29.

CASCADE, LA, comedy, in one act, by Pierre Veber—Théatre-Michel, November 8.

CE CHER MARQUIS, a comedy, in three acts, by MM. Eddy Léois and B. Dangennes—Theâtre Michel, December 2.

CELIMARE LE BIEN-AIME, comedy, in three acts, by MM. Labiche and Delacour—Grévin, August 23 (revival).

CHAGRIN DANS LE PALAIS DE HAN, Chinese drama, by Ma-Tcheu-Yen, adapted by Louis Saloy—Théâtre des Arts, June 9.

CHER MAITRE, comedy, in three acts, by Fernand Vanderem—Comédie Française, June 7.

CŒUR DE FLORIA, LE, ballet, in two acts, by Mme. Mariquita and André de Lorde, with music by Georges Menier—Gaité-Lyrique, May 8.

COMBINAISON TURQUIN, LA, a comedy, in one act, by MM. Marcet Guilemand and Pierre Montrel—Capucines, February 13.

COMTE DE LUXEMBOURG, LE, operette, in three acts, by MM. Wilmer and Bodansky, with music by Franz Lehar—Vaudeville, June 4.

CONTES D'HOFFMANN, LES (revival), a comic opera in five acts, libretto by MM. Jules Barbier and Michel Carré, with music by Offenbach—Opéra Comique, November 13.
COUR D'AMOUR, LE, comedy in verse, in one act, by P. de Puyfontaine—Odéon, March 3.
COUP DU BERGER, LE, vaudeville in three acts, by Alexandre Bisson and Marc Sonal —Palais Royal, July 29.

DAME DE MONSOREAU, LA, drama, in five acts and eleven tableaux, by Alexandre Dumas and Auguste Maquet—Sarah-Bernhardt, March 15 (revival); again revived on September 11.
*DAME DE MONSOREAU, LA, drama, in four acts, by Alexandre Dumas and Auguste Maquet—Sarah-Bernhardt, September 11 (revival).
DAVID COPPERFIELD, a play, in five acts, adapted by May Maurey from Dickens' novel of the same name—Odéon, November 8.
DEJANIRE, a lyric tragedy, in four acts, by Camille Saint-Saëns, the poem by Louis Gallet—Grand Opera, November 22.
DEMAIN, drama, in three acts, by MM. Pataud and Olivier Garin—Molière, May 19.
DENISE, comedy, in four acts, by Alexandre Dumas—Comédie Française, July 20 (revival).
DEPUTE DE BOMBIGNAC, LE, comedy, in three acts, by Alexandre Bisson—Comédie Française, August 5 (revival).
DIVORCEE, LA, an operette, in three acts, by Victor Léon, with music by Léo Fall —Apollo, February 13.

ECOLE DES MENAGES, L', (revival), a tragedy in five acts, by Honoré de Balzac —Odéon, November 9.
ELLE, L'A, L'SOURIRE! revue, in two acts and twelve tableaux, by M. Wilned, with music, arranged by H. Jose—Cigale, September 15.
ELSEN, lyric drama, in four acts and five tableaux, by Jean Ferval, with music by Adalbert Mercier—Gaité-Lyrique, March 29.
EN DOUCEUR! a revue, in two acts, by M. Hugues Delorme — Capucines Theatre, December 20.
ENFANT DE L'AMOUR, L', a drama, in four acts, by Henry Bataille—Porte-Saint-Martin, February 27.
ETERNEL MARI, L', a drama, in four acts, adapted by MM. Savoir and Nozière, from the Russian novel of Dostoïevsky—Théâtre-Antoine, December 8.
ET MA SŒUR, vaudeville, in three acts, by Benjamin Rabier Nouveautés, March 23.

FAMILLE BENOITON, LA, comedy, in five acts, by Victorien Sardou—Vaudeville, January 13 (revival).
FATES D'HEBE OU LES TALENTS LYRIQUES, ballet, by J. P. Rameau—Théâtre des Arts, June 9.
FAVORITES, LES, a comedy, in four acts, by Alfred Capus—Variétés, November 29.
FEMME D'INTRIGUES, LA, a comedy, in five acts, by M. Dancourt—Odéon, February 2.
FEMME ET LES PANTINS, LA, a comedy, in one act, by Pierre Veber—Michel, February 2.
FEMME NUE, LA (revival), a comedy, in four acts, by Henry Bataille—Porte-Saint-Martin, October 6.
FIANCEE DU MAJOR, LA, vaudeville, in three acts, by Ernest Pont and Marc Leo —Cluny, June 1.
FIL A LA PATTE, UN, comedy, in three acts, by Georges Feydeau—Antoine, May 10 (revival).
FLAMBEE, LA, a drama, in three acts, by Henry Kistemaeckers — Porte-St.-Martin, December 6.
FORET ENCHANTEE, LA, divertissement, by R. Drigo, by the Russian troupe performing at the Sarah-Bernhardt, May 26.
FRERES KARAMAYON, LES, drama, in five acts, adapted by MM. Copeau and Froné, from the Russian novel by Dostoïewski—Des Arts, April 6.
FRERES LAMBERTIER, LES, a drama, in three acts, by MM. Charles Hell and Auguste Villeroy—Odéon, December 16.

GAMINE, LA, comedy, in four acts, by Pierre Veber and Henry de Gorsse—Renaissance, March 24.
GENDARME EST SANS PITIE, LE, comedy, in one act, by MM. Courteline and Norés—Comédie Royale, January 24.
GOUT DU VICE, LE, comedy, in four acts, in prose, by Henri Lavedan—Comédie Française, April 10.
GWENDOLINE, opera, in three acts, by Catulle Mendès, with music by Emmanuel Chabrier—Grand Opera, May 2.

HEDDA GABLER, drama, in four acts, by Ibsen ,with French translation by Count Prozor—Fémina, January 9 (revival).
HEURE ESPAGNOLE, L', musical comedy, in one act, by Franc-Nohain and Maurice Ravel—Opéra Comique, May 19.

INCIDENT DU V AVRIL, L', comedy, in one act, by Tristan Bernard—Athénée, May 20.
IL-Y-A UNE SUITE, comedy, in one act, by Lucien Mayragne, Comédie Royale, January 24.
INQUIETE, L', comedy, in four acts, by M. Jean Richard—Odéon, January 21.
IVAN LE TERRIBLE, an opera, in three acts, by Raoul Gunsbourg—Gaité-Lyrique, October 31.

JOUEUR, LE, comedy, in five acts, by Regnard—Comédie Française, March 3 (revival).
JOUR DE FETE, comedy, in one act, by Gabriel Faure—Comédie Française, July 5.
JUDAS, drama, in four acts, by Achille Richard—Antoine, April 13.
JUGEMENT UNIVERSEL, LE, lyric poem, by Lorenza Persoi—Trocadero, April 27.

KONIOK-GORBOUNOK, Russian ballet, by Pugni—Sarah-Bernhardt, May 26.

LA FILLE, comedy, in four acts, by MM. Félix Duquesnel and André Barde—Vaudeville, October 10.
LEGION ETRANGERE, LA, drama, in five acts and seven tableaux, by M. M. Jean la Rode and Alévy; (revival)—Ambigu, August 26.
LEGION ETRANGERE, LA, drama in five acts and seven tableaux, by Jean le Rode and Alcoy—July 6.
LÉONE ES' EN AVANCE, comedy, in one a by Georges Feydean — Comédie-Royale, December 8.
LUCRECE BORGIA (revival), a drama in four acts, by Victor Hugo, originally produced at the Porte-Saint-Martin, in 1833—Sarah-Bernhardt Theatre, November 23.
LUMIERE, LA, drama in four acts by Georges Duhamel—Odéon, April 8.

MADAME COLIBRI, comedy, in four acts, by Henry Bataille—Athenée, March 25 (revival).

MADAME FAVART (revival), an operette, in three acts, by MM. Alfred Duru and Henri Chivot, with music by Jacques Offenbach—Apollo, October 18.

MADAME L'AMIRALE, comedy, in three acts, by MM. Antony Mars and Louis Lyon—Bouffes-Parisiens, January 13.

MAGES SANS ETOILE, LES, drama, in four acts, by Edouard Schneider—Odéon, May 20.

MAIS N'TE PROMENE DONC PAS TOUTE NUE! a comedy, in one act, by Georges Feydeau—Fémina, November 25.

MALAZARTE, a symbolic tragedy, in three acts, by M. Graca Aranha—Fémina, February 19.

MARCHAND DE PASSIONS, LE, comedy, in three acts, by Maurice Mage—Des Arts, January 30.

MARIAGES D' AUJOURD'HUI, comedy, in three acts, by Albin Valabrègue.—Variétés, March 10.

MARIAGE DE FIGARO, LE, Beaumarchais's four act comedy—Comédie Française, July 17 (revival).

MARIE-VICTOIRE, drama, in four acts, by Edmond Guiraud—Antoine, April 7.

MARTYRE DE SAINT SEBASTIEN, LE, mystery play, in five acts, by Gabriele d'Annunzio, with music by Claude Debussy—Châtelet, May 22.

MAUD, comedy, in one act, by the Count du Nony—Odéon, March 3.

MEDECIN DE CAMPAGNE UN, comedy, in two acts, by Henri Bordeaux and E. Dénarie—Antoine, May 6. (Produced under the auspices of the Théâtre de l'Œuvre.

MERE, drama, in three acts, by Mme. Dick-May—Odéon, March 3.

MESSIEURS LES RONDS-DE-CUIR, comedy, in three acts, and four tableaux, by Robert Dieudonné and Raoul Aubry, adapted from a novel by Georges Courteline—Ambigu, October 3.

MICHE A DES PRINCIPLES, comedy, in one act, by M. J. J. Frappa, with Sacha Guitry's VEILLEUR DE NUIT—Michel, September 25.

MIDINETTES, LES, comedy, in four acts, by M. Louis Artus—Variétés, January 31.

MOISE, farce, in one act, by Edmond Guiraud—Théâtre-Antoine, December 8.

MONSIEUR CHASSE, comedy, in three acts, by Georges Feydeau—Nouveautés, January 19 (revival).

MONSIEUR DE PREUX, comedy, in three acts, by Gabriel Nigond—Athénée, June 13.

MONSIEUR PICKWICK, burlesque comedy, in five acts, adapted from Dickens' novel by MM. Géorges Duval and Robert Charoay—Athénée, September 21.

MUSOTTE (revival), a comedy, in three acts, adapted by M. Jacques Normand, from a novel by Guy de Maupassant—Odéon, October 11.

MYSTERE DE JUDAS ISCARIOTE, LE, drama, in four acts, by M. Maurice Pottecher—Open-air theatre at Bussang, August 20.

MYSTERIEUX JIMMY, LE, comedy, in three acts and four tableaux, by Paul Armstrong, with French adaptation by Yves Mirande and Henri Géroule—Renaissance, June 26; revived on September 9.

NANA, a drama, in five acts, adapted from Zola's novel of that name, by William Busnach—Montmatre, February 3 (revival).

NOUVELLE IDOLE, LA, comedy, in three acts, by François de Croisset—Porte St. Martin, January 23.

OCCUPE-TOI D'AMELIE, a comedy, in four acts, by Georges Veydeau—Nouveautés, February 25 (revival).

OISEAU BLEU, L', play, in five acts and ten tableaux, by Maeterlinck, with incidental music by the Russian composer, Elias Satz—Réjane, March 2; revived September 25.

ORSEAUX, LES, play, in two acts, adapted from Aristophanes by F. Nozière—Antoine, May 6. (Produced under the auspices of the Théâtre de l'Œuvre.)

PAPA, comedy, in three acts, by De Flers and G. A. de Caillavet—Gymnase, February 11; revived August 10.

PAPA FLIRT, comedy, in three acts, by Armand d'Artoist—Théâtre des Mathurins, November 19.

PAPILLON DIT LYONNAIS-LE-JUST, a drama, in four acts, by M. Louis Benière (revival)—Antoine Theatre, December 23.

PAVILLON, LE, a comedy, in three acts, by MM. Sylvane, de Mouézy-Eonand—Comédie Royale, December 8.

PAYSANS ET SOLDATS, drama, in five acts, by Pierre de Sancy, with music by N. Gallon—Gaité-Lyrique, May 19.

PERDREAU, comedy, in two acts, by Robert Dieudonné—Antoine Theatre, October 3.

PERE LA FROUSSE, LE, vaudeville, in three acts, by M. A. Fontanes—Cluny, January 19.

PETIT CAFE, LE, comedy, in three acts, by M. Tristan Bernard—Palais Royal, October 13.

PETITE CAPORALE, LA, spectacular play, in three acts and twenty tableaux, by Victor Darlay and Henry de Gorsse—Châtelet, March 31 (revival).

PETITE ROQUE, LA, comedy, in three acts, adapted for the stage by MM. André de Lorde and Pierre C. Laine from a novel by Guy de Maupassant—Ambigu, October 3.

PETITE PENSIONNAIRE, LA, comedy, in one act, by MM. Georges Nanteuil and Léon Moral—Capucines Theatre, December 20.

PETITES ETOILES, LES, an operette, in three acts, by MM. Pierre Veber and Léon Xaurof, with music, by M. Henri Hirchmann—Apollo Theatre, December 23.

PHILANTHROPE, OU LA MAISON DES AMOURS, LE, lyric comedy, in three acts, by MM. Jehan and Henri Bonvelet—Réjane, June 19.

PIEGE, LE, comedy, in one act, by M. Auvard—Théâtre-Michel, November 8.

PIES, LES, comedy, in three acts, by the Spanish author, Ignasi Iglesias, with French adaptation by G. Billotte—Palais Royal, March 29.

PLUS HEUREUSE DES TROIS, LA, comedy, three acts, by Jacques Vincent—Réjane, November 22.

POLICHE, LA (revival), comedy, in three acts, by Henry Bataille (originally produced in December, 1906) — Comédie Française, November 1.

POUR ETRE DU CLUB, comedy, in two acts, by Richard O'Monroy—Michel, September 25.

POUR LA COURONNE, drama, in five acts, by François Coppée—Moncey, February 3 (revival).

PRIMEROSE, comedy, in three acts, by MM. Gaston de Caillavet and Robert de Flers—Comédie Française, October 9.

PRINCESSES DU TROTTOIR, LES, a comedy, in five acts and eight tableaux, by MM. A. Bernède and A. Bruant—Moncey Theatre, December 23.

RECONNAISSANCE, LA, comedy, in one act, by Georges Monnier and Léon Michel—Athénée, June 13.

RESPECT DE L'AMOUR, LE, comedy, in one act, by Lionel Laroze—Comédie Française, June 23.

REVEIL, LE, drama, in three acts, in verse, by M. Henri Guerlin, performed at the Théâtre de la Nature at Courcay-sur-Indre, August 14.

REVUE DE L'AMBIGU, LA, comedy, in four acts, by MM. Dominique Bonnaud, Numa Blès, and Lucien Boyer.—Ambigu, November 30.

REVUE DES FOLIES BERGERE LA, a revue in two acts and thirty-five tableaux, by MM. P. L. Flers and Hugues Delorme, music arranged by Aimé Lachaume—Folies Bergère, December 2.

REVUE DES X, LA, by MM. X X—Bouffes-Parisiens, November 23.

REVUE SANS GENE, LA, a revue, in two acts and twelve tableaux, by MM. Rip and Bousquet—Réjane-Theatre, December 15.

RIP, comic opera, in four acts and six tableaux, by MM. Meilhac, Gille, and Farine, with music by Robert Planquette—Trianon-Lyrique, September 23.

RIVOLI, drama, in four acts and five tableaux, by René Fauchois—Odéon, March 28.

ROI S'AMUSE, LE, drama, in five acts, by Victor Hugo, originally produced in 1832—Comédie Française, May 16 (revival).

ROI-SOLEIL, LE, historical drama, in five acts and seven tableaux, by Arthur Bernède—Ambigu, March 3.

SAUTERELLES, LES, a drama, in five acts, by Emile Fabre—Vaudeville, December 13.

SCANDALE, LE (revival), comedy, in four acts, by M. Henry Bataille—Renaissance, October 4.

SOUS-MARIN, LE—Théâtre National Ambulant, on the Place des Invalides, July 7.

SCULPTEUR DE MASQUES, LE, drama, in three acts, in prose, by Fernand Crommelynck—Gymnase, February 1.

SIBERIE, lyric drama, in three acts, by Umberto Giordano, poem, by Signor Illica, with French adaptation by Paul Milliet—Grand Opéra, June 9.

STELLA, ballet, by Mlle. Mariquita and M. Rene Louis, with music by Claude Terrasse—Folies Bergère, September 1.

SUR LE SEUIL, comedy, in one act, in verse, by G. Battanchon—Antoine, May 6. (Produced under the auspices of the Théâtre de l'Œuvre.)

THERESE, musical drama, in two acts, poem by Jules Claretie, music by Jules Massenet—Opéra Comique, May 19 (revival).

TOUT A LA CHINE, revue in two acts and ten tableaux, by MM. Maurice de Marsan and Gabriel Timmory—Cigale, December 1.

TOUR DU MONDE EN 80 JOURS, LE, comedy, in four acts, by MM. d'Ennery and Jules Verne—Châtelet, September 4 (revival).

TOUT PETIT VOYAGE, UN, comedy, in one act, by Yves Mirande—Comédie Royale, January 24.

TRAIN DE 8H. 27, LE, military drama, in three acts, adapted by Léo Marchès from the novel by Georges Courteline—Ambigu, September 7 (revival).

TRANSATLANTIQUES, LES, operette, in three acts and four tableaux, by Abel Hermant and Franc-Nohain, with music by Claude Terrasse—Apollo, May 19; revived on October 2.

TRIBUT, LE, drama, in three acts, by Paul Bourget—Vaudeville, March 15.

TRIBUT, LE, drama, in four acts, by MM. Adrian Karcher and René Yeanne—Odéon, October 28.

TRISTI AMORI, drama, in three acts, by Giuseppe Giacosa, acted by Ermete Zacconi and his Italian troupe—Antoine, January 22.

TYPHON, LE, drama, in four acts, adapted by M. Serge Basset from a play by Melchior Lengyel—Sarah Bernhardt Theatre, October 10.

VAGABOND, LE, drama, in three acts, adapted by Henri Berteyle from a play by R. Fellinger—Antoine Theatre, October 3.

VEILLEUR DE NUIT, LE, comedy, in three acts, by Sacha Guitry—Michel, February 2.

VERS L'AMOUR, comedy, in five acts, by Léon Gaudillot—Odéon, April 21 (revival).

VEUVE JOYEUSE, LA—Apollo, August 20 (revival).

VIEIL HOMME, LE, drama, in five acts, by Georges de Porto-Riche—Renaissance, January 12.

VIE PARISIENNE, LA (revival), opera bouffe, in four acts, by Meilhac and Halévy, music by Offenbach—Variétés, April 8 and October 2.

VIEUX MARCHEUR, LE, a comedy, in three acts, by Henri Lavedan; (revival)—Porte-St.-Martin, August 31.

VIEUX MARCHEUR, LE (revival), comedy, in four acts, by Henri Lavedan—Porte St. Martin, June 22.

VOYAGE À DEUX, comedy, in one act, by Jean Jacques Bernard—Théâtre Michel, October 20.

VRAI CHEMIN, LE, comedy, in one act, by Alfred Gragnon—Comédie Royale, January 24.

ZAZA, lyric comedy, in four acts, adapted for the operatic stage by MM. Pierre Berton and Charles Simon, with music by Leoncavallo—Trianon Lyrique, February 16.

GERMAN PLAYS.

ALPHABETICAL LIST OF PRINCIPAL PLAYS IN GERMAN PRODUCED FOR THE FIRST TIME IN GERMANY, AUSTRIA, HUNGARY, BOHEMIA, AND SWITZERLAND DURING THE YEAR 1911.

AHNENGALERIE, DIE (The Ancestral Gallery), farcical comedy, in three acts, by Stein and Heller—Berliner Theater, Berlin, November 18.

ALARMVOGEL, DER (The Bird of Warning), comedy, in three acts, by Carl Gustav Negeleim and Carl Schüler—Royal Schauspielhaus, Potsdam, November 12.

ALT WEIMAR (Old Weimar), drama, in four acts, by Wilhelm Arminius—Stadttheater, Jena, October 14.

APOSTEL, comedy, in three acts, by Adolf Andreas Latzló—Modernes Theater, Berlin, April 13.

ARTUR UND GRETEL BEI DEN INDIANERN (Arthur and Gretel Among the Indians), comedy, in four acts, by Felix Ebelt—Stadttheater, Güstrow, January 1.

ATTILA, drama, in three acts, by Margaret von Stein—Residenz Theater, Stuttgart, March 29.

AUF FREIERS FÜSSEN (Courting), comedy, in three acts, by W. Ganoza—Kaiser Wilhelm Theater, Graudenz, June 16.

AUF RECHTER BAHN (On the Right Track), social drama, in five acts, by Fritz Bertram—Stadttheater, Laubau, March 38.

BAJADERE, DIE (The Nautch Girl), Indian drama, in three acts, by Fritz Bernhard—Neues Theater, Mayence, January 15.

BARONESSE CLAIRE, drama, in five acts, by E. Ritterfeldt — Luisentheater, Berlin, November 6.

BAUERN (Peasants), drama, in three acts, by Franz Mäding—Festhalle, Heidelberg—Leimen, April 30.

BERNSTEINHEXE, DIE (The Amber Witch), drama, in five acts, by Max Geissler—Court Theatre, Weimar, January 26.

BESTIMMUNG (Destiny), drama, in three acts, by Max Tedermann—Volkstheater, Wiesbaden, October 19.

BETROGENE SULTAN, DER (The Duped Sultan), operetta, in three acts, by Hans Pick, libretto by Hausmann—Stadttheater, Aschaffenburg, March 20.

BETT DER POMPADOUR, DAS (The Pompadour's Couch), operetta, in three acts, by Dr. Giuseppe Becce, libretto by Karl Schneider—Shauspielhaus, Bremen, July 4.

CÆSAR IMPERATOR, tragedy, in three acts, by Konrad Falke—Stadttheater, Hamburg, August 12.

CŒUR ASS (The Ace of Hearts), play, in four acts adapted from *The Scarlet Pimpernel*—Berliner Theater, Berlin, October 27.

DÄMON WEIB (Woman the Demon), drama in three acts, by Otto Grund—Sommertheater, Brandenburg, June 12.

DEIN VOLK IST MEIN VOLK (Your People are my People), drama in five acts by Emil Pleitner — Court Theatre, Oldenburg, February 10.

DRACHE GRAULI, DER (Grauli, the Dragon), romantic tragedy, in three acts, by Max Dauthendey — Schauspielhaus, Munich, November, 11.

DRAGONERBLUT (Blood of Dragoons), operetta, in three acts, by Franz Daserda; libretto by Baron Dankelmann—Victoria Theater, Magdeburg, August 11.

DU GLEICHST DEM GEIST (Thou Resemblest the Spirit) drama, in three acts, by Franz Ulbrich—Court Theatre, Oldenburg, April 9.

DÜWELS (Devils), rustic drama, in four acts, by Professor Heinrich Sohnrey — Schiller Theater, Altona, November 16.

EHRENWORT (Word of Honour), drama, in four acts, by Emil Jacoby—Battenberg Theater, Leipzig, March 14.

EINE HALBE STUNDE VOR TAG (Half-an-hour Before Daybreak), play, in four acts, by Hermann Reichenbach — Thalia Theater, Hamburg, February 9.

EISERNE HEILAND, DER (The Iron Saviour), drama, in four acts, by Axel Delmar—Natur Theater, Potsdam, May 28.

ERDA DIÖSY, opera, in three acts, libretto and music by Eugen Dawison—Stadttheater, Teplitz, January 11.

ER KANN NICHT IMMER NEIN SAGEN (He Cannot Always Say No.) comedy, in three acts, by Georg Prinz—Stadttheater, Hamburg—Altona, November 5.

ES IST EINE ALTE GESCHICHTE (It is an Old, Old Story), drama, in four acts, by Peter Wirth, Thalia Theater, Hamburg, February 24.

EXISTENZEN (Existences), drama, in five acts, by Hermann Stein—Schiller Theater, Hamburg-Altona, April 25.

FALSCHE PRINZ, DER (The Spurious Prince), verse play, in three acts, by Fritz Oliven ("Rideamus") — Court Theatre, Dessau, March 31.

FAMILIENKIND, DAS (The Child of the Family), comedy, in three acts, by Fritz Friedmann-Frederich—Kurtheater, Freienwalde, June 25.

FAUST: PART II., tragedy, by J. W. von Goethe, staged by Professor Max Reinhardt—Deutsches Theater, Berlin, March 16.

FLEEGENWERT VOM HOPP'NSACK (Mine Host of the Hopsack), farcical comedy, in five acts, by H. Fischbach and Georg Görner; music by Rudolf Hartmann—Ernst Drucker Theater, Hamburg, June 17.

FRAU RAUFENBARTH, tragedy, in three acts, by Max Dauthendey—Deutsches Theater, Cologne, November 3.

FRAUENLIEB (Love of Woman), comic opera, in three acts, by Robert Hansen, libretto by Marie Boltz—Royal Theatre, Sondershausen, March 14.

FRITHJOF, drama, in five acts, by August Hinrichs, Court Theater, Oldenburg, February 10.

FÜNF FRANKFURTER, DIE (The Five Frankforters), comedy, in four acts, by Karl Rössler—Theater in der Königgrätzer Strasse, Berlin, December 16.

GAST, DER (The Guest), drama, in three acts, by Wilhelm von Scholz—Court Theatre, Weimar, January 14.

GEFÄHRLICHE ALTER, DAS (The Dangerous Age), farcical comedy, in three acts, by Hermann Joh—Job-Classen Theater, Kiel, January 28.

GEISTERSTUNDE (The Witches' Hour), burlesque, in three acts, by Joh. Lehmann and Eberhard Buchner—Kurtheater, Friedrichroda, August 13.

GELBE PRINZ, DER (The Yellow Prince), operetta, in three acts, by Ohnesorg—Residenztheater, Dresden, January 20.

GESPENST DER KLIPPE, DAS (The Phantom of the Cliff), drama, in three acts, by York Nelson—Stadtheater, Mayence, January 21.

GISELA BROMSER, fairy play, in three acts, by Court Councillor Dr. C. Spielmann; music by August Bungert—Brömserburg (open air) Rüdesheim, June 29.

GLOCKEN UNTER DEM WASSER (Bells under Water), drama, in four acts Wulf Haidyl—Residenz Theater, Stuttgart. April 11.

GLUCK DAS (Fortune) drama in three acts by Hermann Horn—Schauspielhaus, Stuttgart, April, 22.

GLÜCKSZWERGE, DIE (The Lucky Dwarfs), fairy play in five acts by Julius Schweizer; Music by Willy Beiderwieden—Kur Theater, Borkum, July 20.

GOLDENE SCHÜSSE, DIE (The Golden Dish), comedy, in three acts by Rudolf Strauss—Residenz Theater, Vienna, April, 26.

GRÖSSTE LIEBE, DIE (The Greatest Love), drama in five acts, by Paul Loder—Rose Theater, Berlin, December 5.

GUDRUN, tragedy, in five acts, by Ernst Hardt—Lessing Theater, Berlin, November 24.

HALLING, DER (The Marshes), opera, in three acts, by Anton Eberhardt, libretto by Gustav Weinberg — Deutsches Theater, Pilsen, January 15.

HANS SONNENSTÖSSER'S HÖLLENFAHRT (Hans Sonnenstösser's Descent to Hell), a merry dream play, in two acts, by Paul Apel—Royal Schauspielhaus, Dresden, February, 16.

HARMONIKAGRAF, DER (The Concertina Count), operetta, in three acts, by Hermann Silwedel; libretto by H. M. and A. Kolloden—Aktientheater, Landsberg, June, 30.

HAUPTMANN REIMER (Captain Reimer), drama, in one act, by Robert Passarge—Neues Schauspielhaus, Königsberg, February 3.

HEILIGENWALD (Holy Forest), comedy, in three acts, by Alfred Halm and Robert Sandeck—Thalia Theater, Hamburg, November 23.

HEIMKEHR (Return Home), drama, in three acts, by Emil Jakobi—Sommertheater, Fulda, June 23.

HEIMLICHE LIEBE (Secret Love), operetta, in three acts, by Paul Oppenheimer; libretto by Julius Bauer—Johann Strauss Theater, Vienna, October 12.

HERZOG HEINRICH'S HEIMKEHR (Duke Henry's Return), drama in three acts, by Hans Franck, Court Theatre, Altenburg, October 22.

HERZ-SIEBEN (Seven o' Hearts), operetta in three acts, by Albert Mattausch; libretto from a comedy by Angely von Siegmund Schickler—Stadttheater, Magdeburg, October 15.

HEXE, DIE (The Witch), operetta, in three acts, by Richard Jaeger—Apollo Theater, Nürnberg, May 23.

HOHEIT AMÜSIERT SICH (His Highness Sees Life), operetta, in three acts, by Julius Freund; music by Nelson—Metropol Theater, Berlin, April 29.

HYPATIA, drama, in three acts, by Franz Herwey—Stadttheater, Memel, February 21.

IDEALE FORDERUNG, DIE (The Ideal Challenge), comedy, in three acts, by Richard Kessler and Hermann Katsch—Stadttheater, Lübeck, August 11.

IDYLL, DAS (The Idyl), drama, in four acts, by Peter Egge — Schauspielhaus, Stuttgart, December 16.

IKE STEENBACH'S ERBE (Ike Steenbach's Heir), drama, in five acts, by Ernst Ritterfeld—Luisentheater, Berlin, June 26.

IM FÜNFECK (In the Pentagon), burlesque, in two acts, by Paul Voltz — Kleine Bühne, Vienna March 1.

JOJAKIN, tragedy in five acts, by E. A. Saarweber—Stadttheater, Barmen, January 23.

KAISER, DER (The Emperor), tragedy, in five acts, by Hans von Kahlenberg and Hans Olden—Schillertheater, Berlin, February 3.

KAJUS DER STROLCH (Caius the Rascal), romantic comedy, in three acts and a prologue, by Kurt Küchler—Thalia Theater, Hamburg, September 21.

KASSETTE, DIE (The Trinket Box), comedy, in four acts. by Karl Sternheim—Deutsches Theater, Berlin, December 1.

KLEINE FREUNDIN, DIE (The Little Friend), musical comedy, in three acts, by Oskar Straus—Neues Theater, Berlin, December 21.

KLOSTERPRINZESSIN, DIE (The Nunnery Princess), operetta, in three acts, by Eduard Wagner, libretto by Hans Pflanzer—Opera House, Graz, October 21.

KOKOTTEN (Ladies of Easy Virtue), comedy, in three acts, by Pierre Wolff — Josefstädter Theater, Vienna, December 6.

KÖNINGIN LOANDA (Queen Loanda), operetta, in three acts, by Oscar Malata; libretto by Georg Okonkowsky—Stadttheater, Chemnitz, October 29.

KUHREIGEN, DER (The Country Dance), opera, in three acts, by Wilhelm Kienzl—Imperial Opera, Vienna, December 7.

LASSALLES ENDE (The Death of Lassalle), drama in four acts, by Jacobus Rhenanus—Volkstheater, Erfurt, February 21.

LAUSCHIGE NEST, DAS (The Snug Nest) comedy, in three acts, by J. Horst and A. Lippschitz — Lustspielhaus, Düsseldorf, November 4.

LEGIONARE, DIE (The Legionaries) drama, in three acts, by Alfred Nossig — Friedrich Wilhelmstädtisches Schauspielhaus, Berlin, October 7.

LEIDENSCHAFT (Passion), tragedy, in four acts, by Herbert Eulenberg—Neues Volkstheater, Berlin, November 27.

LETZTEN DINGE, DIE (The Final Matters), two rustic comedies: Part I., Das Testament (The Last Will); Part II. Tod and Leben (Death and Life), in one act each, by Dr. Ludwig Ganghofer — Schauspielhaus, Stuttgart, October, 21.

LIEBE HÖRT NIMMER AUF, DIE (Love Never Ceases) tragi-comedy, in three acts, by Otto Ernst—Lobetheater, Breslau, September 30.

LIEBESMANÖVER (Love's Manœuvre), operetta, in three acts, by Carl Robrecht; libretto by G. W. E. Schack—Royal Municipal Theatre, Olmütz, March 1.

LÖWE UND DIE MAUS, DER (The Lion and the Mouse), drama, in four acts, by Charles Klein—Residenztheater, Dresden, April 3.

LUDAS MATYI, comedy, in three acts, by Ernst Vajda-Nemzeti Szinház, Budapest, November 17.

LUFTIKUS, DER (The Ne'er-do-well), comic opera, in three acts, by Lena Stein—Royal Opera, Berlin, November 9.

LÜGE (Lie), drama, in three acts, by Theodore, Count von Salburge-Falkenstein — Stadttheater, Mährisch-Ostrau, February 12.

LUXUSWEIBCHEN (Wife de luxe), operetta, in three acts, by Max Gabriel; libretto by Georg Okonkowski — Tivoli Theater, Bremen, August 5.

MACHT DER LIEBE, DIE (The Power of Love), drama, in five acts, by Ernst Ritterfeldt, Luisentheater, Berlin, September, 24.

MÄRCHENPRINZESSIN, DIE (The Fairy Princess), operetta, in three acts, by Max Steiner-Kaiser; libretto by Johann Bureau—Stadttheater, Kaiserslautern, November 17.

MARMORWEIB, DAS (The Marble Woman), operetta, in three acts, by K. F. Adolfi; libretto by G. W. E. Schlack — Wilhelmtheater, Magdeburg, November, 18.

MATER DOLOROSA, drama, in three acts, by M. Henzler — Residenztheater, Stuttgart, October 19.

MÄUSCHEN (Little Mouse), play, in three acts, by Oskar Diehl, Stadttheater, Metz, February 3.

MEIN IST DIE RACHE (Revenge is mine), social drama, in four acts, by Berthold Amberg —Thalia Theater, Bremen, September 12.

MEINE TANTE, DEINE TANTE (My Aunt, Your Aunt), operetta, in three acts, by Amelie Nickisch and Ilse Friedländer; music by the former—Residenztheater, Dresden, April 1.

MICHEL MICHAEL, comedy, in five acts, by Richard Dehmel—Deutsches Schauspielhaus, Hamburg, November 11.

MÖNCH VON HEISTERBACH, DER (The Monk of Heisterbach), drama, in four acts, and a prologue, by P. Saget—Naturtheater, Drachenburg, June 16.

MONSIEUR BONAPARTE, comic opera, in three acts, by Bogumil Zepler — Stadttheater, Leipzig, April, 5.

MUSTERWEIBER, DIE (Model Wives), operetta, in three acts, by Paul Habl and Dr. Guedenfeld; music by Franz Werther—Residonztheater, Dresden, May 14.

NACHT VON BERLIN, DIE (Berlin by Night), Annual review, by Julius Freund and Viktor Holländer — Metropoltheater, Berlin, September 16.

NAPOLEON UND SEINE FRAUEN (Napoleon and His Wives), translated and adapted by Siegfried W. Lutz, from the English version by W. G. Wills—Friedrich Wilhelmstädtisches Schauspielhaus, Berlin, December 21.

NARRENSPIEL (Fools' Play) drama, in five acts, by Adela Ruest—Belle Alliance Theatre, Berlin, November 25

NEAPEL (Naples), opera, in three acts, by E. W. Hartmann; libretto by Willy Kissmer—Stadttheater, Landshut, November 21.

NEUE HEIMAT (A New Home), drama, in five acts, by Ernst Ritterfeldt—Luissentheater, Berlin, June 1.

NOTLEIDENDE AGRARIER (Destitute Agrarians), comedy, in four acts, by Wilhelm von Borkendorf — Stadttheater, Schweidnitz, January 7.

ODYSSEUS, drama, in three acts, by Reinhold Eichacker—Neues Theater, Mayence, March 21.

OFFENEN TÜREN, DIE (Open Doors), comedy, in two acts, by Robert Faesi—Pfauentheater, Zürich, October 26.

OFFIZIERE (Officers), drama, in three acts, by Fritz von Unruh—Deutches Theater, Berlin, December 12.

ORESTIE, DIE (The Orestiad), spectacular play, after Æschylos, by Karl Vollmöller—Circus Schumann, Berlin, October 12.

PARKETTSITZ No. 10 (Stall No. 10), operetta, in three acts, by W. Goetze; libretto by Hermann Haller and Willy Wolff — Tivolitheater, Bremen, September 23.

PASTOR NISSEN, drama, in five acts, by, Ernst Eilers — Schillertheater, Hamburg-Altona, March 25.

PHRYNE, drama, in three acts and a prologue, by Rudolf Burghaller — Freilicht Theater, Hertenstein, Lucerne, July 30.

PRINZCHEN, DAS (The Little Prince), comedy, three in acts, by Robert Misch—Residenztheater, Vienna, January 7.

PROBE, DIE (The Rehearsal), comedy, in three acts, by Fred Indeweld—Neues Theater, Mayence, January 10.

RIVALIN, DIE (The Rival), drama, in three acts, by Eduard Eugen Ritter — Schauspielhaus, Putbus-on-Rügen, August 18.

ROBERT GUISCARD, a fragment of a tragedy, by the late Heinrich von Kleist—Royal Schauspielhaus, Berlin, November 21.

ROSE VON TILSIT, DIE (The Rose of Tilsit), historical play, in four acts, and a prologue by Hans von Schlieben—Stadttheater, Regensburg, March 22.

SALVATOR, play, in three acts, by Max Ferner; incidental music by Theo Rupprecht—Volkstheater, Munich, June 21.

SCHEINEHE, DIE (The Pretended Marriage), operetta, in three acts, by Friedrich Kork; libretto by M. Dannenberg—Kleines Theater, Kiel, October 22.

SCHLEIER, DER (The Veil), comedy, in three acts, by Willy Schenk—Stadttheater, Offenburg, January 21.

SCHULD UND SÜHNE (Fault and Atonement), drama, in four acts, by Carl Mayl—Residenztheater, Stuttgart, March 15.

SCHWARZE BESSIE, DIE (Black Bess), drama, in three acts, by George Burghardt and Julius Seger—Deutsches Theater, Munich, June 28.

SCHWARZE HAND, DIE (The Black Hand), burlesque, in three acts, by Hans Hübner—Volkstheater, Munich January 1.

SEIN HERZENSJUNGE (His Darling Boy), musical comedy, in three acts, by a Neidhard and Rudolf Schanzer; music by Walter Kollo —Thalia Theater, Elberfeld, April 1.

SIBERIEN (Siberia), musical drama, in three acts, by Giordani—Komische Oper, Berlin, November 1.

SIEBENTE, DER (The Seventh), drama, in five acts, by Ernst Ritterfeldt — Luisentheater, Berlin, July 30.

SIEGFRIED, DER CHERUSKER, drama in five acts by Adolf Wilbrandt—Fredrich-Wilhelmstädtisches Schauspielhaus, Berlin, September 2.

SIGURD RING, opera, in three acts by Max Josef Kunkel, from his own poem—Stadttheater, Wurzburg, March 15.

SIMSON, tragedy, in five acts by, Herbert Eulenberg — Court Theater, Stuttgart, November 25.

SO'N WINDHUND (Such a Gadabout), comedy, in three acts, by Kurt Kraat and Arthur Hoffmann—Stadttheater, Krefeld, February 10.

SONN GEHT AUF, DIE (The Sun Rises), drama, in three acts and a prologue, by Adele Troppa, incidental music by Leopold Welleba — Stadttheater, Zraim, January 27.

SONNENSCHEINCHEN (Little Ray of Sunshine), drama, in four acts, by G. Schätzler-Perasini—Sommertheater, Dürrenberg, July, 18.

SPRACHE DER VÖGEL, DIE (The Birds' Language), comedy, in three acts, by Adolf Paul—Burgtheater, Vienna, December 6.

STAATSANWALT BONSACK (Crown Councillor Bonsack, drama, in four acts, by Bernhard Handmann—Thalia Theater, Bremen, November 1.

STUDENTENLIEB (Students' Love), drama, in four acts, by Leonid Andrejew; German by Karl Ritter — Kleines Theater, Berlin, January 12.

SÜHNE, DIE (The Atonement), musical tragedy, in three acts, by Ingeborg von Bronsart, after Theodor Körner — Stadttheater, Augsburg, December 10.

SUSANNA IM BAD (Susanna Bathing), musical farce, in three acts, by Josef Berger and Philipp Weichand; music by Fritz Redl.—Volkstheater, Munich, January 28.

THESSALONICHER, DIE (The Thessalonians), historical drama in four acts, by E. Gallert—Freilichtbühne, Oldesloe, August 12.

TRAUM EINES FRÜHLINGSMORGENS, DER (The Dream of a Spring Morning), drama, in two acts, by Linda von Lützow, after Gabriele d'Annunzio—Residenztheater, Vienna, June 8.

TRAUMTÄNZERIN, DIE (The Dream Dancer), comedy in three acts, by Max Bagehammer and Hermann Hausleitner—Residenztheater, Cassel, June 21.

TRÜBES WASSER (Muddy Water), comedy, in three acts and a prologue by Felix Fischer—Stadttheater, Plauen, March 26.

ULRICH VON HUTTEN, drama, in four acts, by Alfred Joekel—Stadttheater, Cassel, November 9.

UNSERE FÜSILIERE (Our Fusiliers), military comedy, in four acts, by Oscar Franz Kaiser—Metropoltheater, Hanover, March 18.

UNTER DEM SCHWERT (Beneath the Sword), drama, in four acts, by Hermann Reichenbach—Deutches Theater, Cologne, November 18.

UNTERWEGS (En Route), drama, in three acts, by Thaddäus Rittner—Volkstheater, Munich, June 7.

VATER UND TOCHTER (Father and Daughter), domestic drama in three acts, by G. A. Nadler, Stadttheater, Neustadt—Vienna, March 15.

VERFLOGENER VOGEL, A. (A stray Bird), Bavarian drama, in three acts, by Franz Winter—Stadttheater, Ingolstadt, March 22.

VIERBLÄTTRIGE KLEEBLATT, DAS (Clover Four), operette, in four acts, by Neel Lutteroy, libretto by Eugenie Nikorai — Stadttheater, Czernowitz, March 5.

WAHL, DIE (The Election), drama, in four acts, by Leo Lungmann — Neues Stadttheater, Bochum, March 5.

WEIB DES NARREN, DAS (The Fool's Wife), pantomime, by Felix Severeau; music by G. Corssen—Schauspielhaus, Bremen, June 15.

WEITE LAND, DAS (The Wide Country), tragicomedy, in five acts, by Arthur Schnitzler—Stadttheater, Bochum, October 14.

WELTENBUMMLER, DER (The Globetrotter), operetta, in three acts, by Paul Kraus; lyrics by Hans Kräly—Stadttheater, Beuthen, February 17.

WIR TANZEN DURCH'S LEBEN (We Dance Through Life), operetta, in three acts, by Martin Knopf; libretto by Dora Dunker and Hans Gaus—Kurtheater, Freienwalde, June 18.

WUNDER DES HEILIGEN TERENZ (The Miracle of St. Terence), drama, in four acts, by H. Bayerlein — Stadttheater, Leipzig, November 30.

INDEX TO LEGAL CASES.

Plaintiff.	Defendant.	Date.	Nature of Case.
Adams	The Empire, Ltd.	June 29	Question of deputy and his notice
Adams	Grossmith	March 8	Alleged breach of contract
Albano	Rauscher	December 5	Breach of contract
Albert Hall	London County Council	March 30	Question of Letters Patent
Allen & Son, Ltd.	Hughes and others	February 2	Liability for printing bill
Anden	Pennington	April 24	Claim for services rendered
Bagge	E. Lloyd, Ltd.	March 7	Alleged libel
Barker Motion Co.	Bijou, Camberwell	March 23	Over "Henry VIII." film
Benavente and another	Rauscher	May 19	Prejudicing interests of employer
Benson	Worswick and others	March 10	Alleged slander
Bell	The Stage	February 20	Libel
Beecher	Lloyd	January 11	Alleged libel
Brozel	Beecham	December 8	Breach of contract
Bucalossi	Waldorf Hotel	February 5	Alleged enticing away of musicians
Bulmer	Cadel and Haycock	April 10	Claim for return of deposit on royalties
Bland and Phillips	Karno	November 2	Payment for goods
Burchell	Keith, Prowse & Co.	December 14	Breach of contract
Calvert	Monteith	April 27	Payment for writing a sketch
Carlisle	Staker	February 13	Alleged breach of contract
Chaplin	Hicks	February 3 and May 15	Contract in a beauty competition
Clark	Hart	November 15	Question of negligence of agent
Clarke	London Theatres of Varieties, Ltd.	November 10	Claim for salary in lieu of notice
Clempert	Paragon	November 10	Breach of Contract
Conan	Peterman and Ricketts	May 10	Claim for salary
Cowen	Lord Chamberlain	December 8	Summons for detention of MSS. of plays for which licenses had been refused
Dewdney	Edelsten	October 10	Claim for guarantee money
De Mera	Sides	March 20	Payment for scenery
Dempsey	Bestic	March 21	Alleged breach of contract
Douglas Corporation	Dare	July 7	Question of unlicensed theatre
Edelsten	Marinelli	March 31	Libel
Elphinstone	Scott Alexander	February 10	Breach of contract
Elphinstone	Stanley	October 6	Breach of contract
Evans	Beecham	October 31	Breach of contract
Ernest	Collins	December 4	Alleged breach of contract
Ferris	"Illustrated London News" and "Sketch" Co., Ltd.	February 28	Libel
Floyd	Smith	September 16	Wrongful dismissal
Fox	Weathersby	March 14	Claim for commission
Franco-British Exhibition	Empire Guarantee Insurance Corporation	June 15	Insuring attendance at Exhibition
Fritz's Agency	London County Council	March 10, May 19, and Oct. 6	The licensing of agents
Garstin	Popular Playhouses, Ltd.	May 2	Flyposting trespass
Glenville and Osmond	Selig Poly-cope Co.	July 19	Alleged infringement of copyright
Goldfarb	London Music Hall Co.	May 9	Assault in removing member of audience
Goodman	Rosenthal	June 2	Damages for horse injured on the stage
Harding	Baines	November 16	Tenant's and landlord's fixtures
Hardacre	Walden	July 6	"East Lynne" copyright
Hardacre	Correlli and another	March 9	"East Lynne" copyright
Henderson	May	May 1	Libel

INDEX TO LEGAL CASES—*Continued.*

Plaintiff.	Defendant.	Date.	Nature of Case.
Hilland	Lurion and others	May 25	Claim for salary
Hampel	London County Council	January 12 and March 10	Licensing of agents
Heydemann	Scala Kinemacolor, Ltd.	July 4	Breach of contract
Heron	South-Eastern and Chatham Railway	November 2	Claim for goods damaged by a "tempest"
Hornimon	Neilson	February 9	An actor's residence
Hudson	Sheppard	March 29	Infants and beneficial contracts
Irvings	Grice	March 30 and May 20	Question of dismissal of artist
Jerome	Lingard	July 3	Claim for royalties
Jerome	Lingard	November 24	Injunction
Karno	Hicks	May 5	Breach of contract
Kelly	Dublin Theatre Co. and O'Neill	February 16	Damages for assault
Ketelbey	Wiggett	February 7	Question of copyright
King	Valery	October 9	Breach of contract
Kitchen	Darnley	October 25	Question of contract
Leamore	Macnaghten and Murray	July 11	Alleged libel
Leyton	Whyatt	July 28	Lost luggage
Lyons	Brandon and Revis	November 7	Action to set aside agreements
Mahone	Devalion	July 10	Claim for payment for work done
Mayne	Canning Town Varieties	January 16	Alleged breach of contract
May	Lloyd	February 10	Payment for costumes
McLean	Sandford	February 10	Alleged libel
Meyer	Mordkin	June 26	Claim for commission
Minster	Watson	November 27	Breach of contract
Mitchell	Curzon	May 12	Workmen's Compensation Act
Mapleson	Sears	October 27	Question of garnishee order
Nieman and Bell	Graham	August 2	Claim for commission
Nunn	New Bioscope Co.	January 27	Alleged malicious prosecution
Oakes	Lynn and Harding	September 26	Return of deposit
Paragon	London County Council	January 11	In *re* grant of license
Pit	Wolff	July 27	Workmen's Compensation
Poel	Lurion and others	May 31	Claim for salary
Poole	Magnet Film Co.	April 25	Non-delivery of film
Parker	London Theatres of Varieties	October 27	Wrongful dismissal
Rayne	Selwyn	January 30	Question of garnishee orders
Read and Wright	Pilkington	June 20 and October 19	Alleged breach of contract
Redruth Public Rooms, Ltd.	Cocks and Baker	February 23	Claim for rent
Rickaby	Arnold	January 24	Change of occupancy
Rigby	Graham Falcon	February 2	Variation of contract
Rowe	Fordwych	February 23	Claim for commission
Rickmansworth Cinema	Walter Tyler, Ltd.	October 30	Breach of contract
Robl and another	Palace Theatre and another	November 13	"The Broken Mirror": alleged infringement of playright
Roland	Richmond Hippodrome	November 17	Alleged breach of contract
Salmo	Barrasfords, Ltd.	March 21	The "occupation and possession" clause
Saunders Theatres, Ltd.	John Halpin, Ltd.	December 20	Motion to sequestrate property
Seigenburg	Lurion	March 13	Claim for salary
St. Austell Public Rooms Co.	Poole	July 17	Inter-pleader action. Rent due
Scarpetta	Lowenfeld	June 17	Recovering on an Italian judgement
Stean	Edwards	July 20	Claim for payment for work done
Schmidt	Hall Caine	February 23	Claim for scenic models
Shirley	Tivoli, Manchester, Ltd., and another.	July 27	Copyright
Soles	Lancashire Rly. Co.	November 27	Question of personal luggage
Stone	Macnaghten	February 27	To recover money under an agreement
Seener and Fridkin	Altman & Co.	February 16	Claim for negligence and breach of warranty.
Taylor	Dooley and Owens	November 30	Breach of contract
Terry	Gilmore	March 13	Slander
Theatrical Curtains Advertising Co.	Beckett and Co.	October 6	Advertising on curtai s
Thurston	"The Era"	Jan. 13 and May 2	Alleged libel

INDEX TO LEGAL CASES—*Continued.*

Plaintiff.	Defendant.	Date.	Nature of Case.
Trueman	Collins	March 8	Claim for commission
Tubb	Laidler	January 26	Copyright
Vernon	Conquest	Feb uary 23	Alleged breach of contract.
Wade (Robey)	O'Brien and others	March 28	Libel. The "Robey phone"
White	Bishop Auckland Pavilion Picture Palace.	March 21	Claim for salary
Willing	Clutsam	May 29	Claim for advertising opera
Woodward	Berzac	December 15	Passing off action

PROSECUTIONS.

Name.	Date.	Nature of Case.
Beck	January 31	Unlicensed picture hall
Beck	March 7	Overcrowding in a picture hall
Belfort Palace	October 13	Stage plays in music halls
Bermondsey Bioscope	January 2	Sunday opening
Broadway Gardens, Ltd	May 9	Sunday opening
Cashstein	March 15	Inflammable films in unlicensed building
Castle	January 23	Stage plays in a picture hall
Clarkson	June 16	Contravening the Factory & Workshops Act
Clazenburg	January 31	Unlicensed picture hall
Cruse	April 24	Unlicensed agent
Davey	May 18	Sunday opening
Davies	October 27	False pretences
Davis	April 13	Sunday opening
Finch	February 3	Stage plays in unlicensed building
Forsyth	November 24	Admission money and prizes
Fowle	January 12	Theft
Fredericks	November 22	Breach of the Theatres Act
Glenville	April 26	Alleged Assault
Gaiety Picture Palace	January 13	Unlicensed picture hall
Grey	November 10	Stage plays in unlicensed building
Greenberg	May 20	Overcrowding picture hall
Griffiths	July 5	Breach of kinematograph license
Gulliver	April 22	Sunday opening
Harvey	January 10	The Kinematograph Act
Hart	April 13	Sunday opening
Hughes	July 27	Stage play in unlicensed building
Kennedy	January 31	Lottery in a picture hall
Leonardi	May 6	False pretences
London Theatre of Varieties.	March 11	Stage plays in unlicensed building
Moody	May 3	False pretences
Moss Empires	October 24	Stage plays in music hall
National Theatre de Luxe	May 18	Sunday opening
New Bioscope Co.	May 4	Inflammable films without a license
O'Brien	May 2	False pretences
Picture Theatres, Ltd.	September 5	Sunday opening
Shulman	May 20	Overcrowding a picture house
Simmons and Co.	July 20	The Factory and Workshops Act
Skiros	June 7	Sunday opening
South London Electric Theatres, Ltd.	August 1	Breach of license conditions
United Electric Theatres	March 15	Inflammable films in unlicensed building
Victoria Pier Folkestone	December 28	"Non-flam" films
Williams	April 13	Sunday opening

LEGAL CASES OF THE YEAR.

JANUARY.

LONDON COUNTY COUNCIL v. THE BERMONDSEY BIOSCOPE COMPANY—SUNDAY OPENING.

2 At Tower Bridge, Mr. Cecil Chapman imposed a penalty of 40s. and five guineas costs upon the Bermondsey Bioscope Company for having kept a kinematograph theatre in Borough High Street open on Sunday in contravention of the London County Council's prohibition.

This was the case which the King's Bench Divisional Court, after defining the powers of the London County Council under the new Cinematograph Act, 1909, sent back to the magistrate with instructions to convict the defendants.

A new summons was heard against a different defendant, George Eustace Skiiros, for keeping a kinematograph theatre open on Sunday at Rotherhithe New Road on a date subsequent to the decision of the King's Bench Court. A penalty was imposed of 40s. and two guineas costs.

The defendant asked, for his future guidance, if he might open on Sundays provided he used non-inflammable films.

Mr. Cecil Chapman: The point is that where inflammable films are used the Council has complete control over the buildings, and can refuse to grant a license or to grant a license for its use on Sunday. If you do not use inflammable films I do not think it is contended that the Council has any authority one way or the other.

The defendant said he wrote to the London County Council asking the same question and received this reply: "The Council has no jurisdiction in connection with kinematograph entertainments in cases where non-inflammable films are used beyond the power of inspection to ascertain whether the films are actually non-inflammable."

A KINEMATOGRAPH PROSECUTION.—A. HARVEY.

10 At Newmarket Police Court, Abraham Harvey, kinematograph proprietor, of Rayleigh, Essex, was summoned as owner of a kinematograph for using inflammable films at Ashley on December 31st without having given to the Chief Constable two days before the exhibition notice in writing of his intention.

Defendant was fined £2 and costs.

BELCHER v. LLOYD—ALLEGED LIBEL.

11 In the King's Bench Division before Mr. Justice Bucknill and a special jury, Mr. Harold Belcher, an actor and theatrical agent, Maiden Lane, Strand, sued Messrs. E. Lloyd, Limited, the proprietors of *Lloyd's Weekly News*, and Mr. Robert Donald, the editor of the paper, complaining of what he alleged to be reflections on his reputation, contained in a serial story appearing in *Lloyd's* under the title of "Motley and Tinsel," a story of the stage.

The defence was that the statements did not refer to the plaintiff.

Mr. Sanderson, K.C. (for the plaintiff), said his client had been acting with success in America. He came to this country for a holiday, and secured an engagement at Drury Lane, and acted in *The Whip*. He also started a variety agency, and had some success in that business. Opposite his office in Maiden Lane there was a restaurant named Rule's, where he would naturally be well known, and at that and other places the habitués, counsel continued, would be sure to know that Belcher figured in the story; indeed, it would almost seem to the ordinary reader that he was in fact the person aimed at, though defendants now said that the characters were all imaginary, and that Mr. Belcher was not referred to. The story was written by Margaret Hamilton, and it was curious that it had been described in an advertisement as being "Drawn from her own real experience" and as a "story true to life," in which "the characters were real men and women."

Four of the characters, counsel said, were real persons, and Marshall was one of Mr. Belcher's personal friends. Amongst the passages of which plaintiff particularly complained was one which read as follows:—

> The offices of the great Belcher, near Wellington Street, Strand, were crowded with an eager and gesticulating throng. Belcher was producing next week a drama, one of those mammoth shows that, perfectly staged with gorgeous dresses and sensational effects, draw big houses and large receipts.

Another, which seemed to show that the plaintiff was pointed at, was as follows:—

> Belcher's arrival at eleven o'clock precisely was heralded by a general movement towards the door through which the great man entered.

Mr. Belcher did, in fact, arrive at eleven o'clock.

Another passage said: "Belcher is a scamp."

Belcher, counsel said, was, in fact, the villain of the story. One passage was as follows:—

> Have you let him touch you? All the time I have had that thought before me. I have seen him bend towards you, touch your hand, smile at you with his sneering mouth and cynical eyes. I have wanted to kill him where he sat. I have ached to take him by the throat. Can't you understand how it sets a man on fire to think a beast like Belcher is looking at you?

Mr. Belcher wrote, through his solicitors, to the defendants, and the concluding chapters of "Motley and Tinsel" were never published, but no apology had been tendered to the plaintiff, who was therefore compelled to come into court to clear his character.

The plaintiff, giving evidence, said that his agency business had improved until the pub-

licity of this story. About the same time, too, he was arranging to produce a sketch called *The Opera Tramps*. The gentleman who was to finance the piece, however, withdrew his offer because of the story in *Lloyd's*.

Cross-examined by Mr. Shearman, K.C, (for the defence), the plaintiff said while playing Lord Langham at Drury Lane he received 25s. a week.

The case was continued on the 12th.

Mr. A. Richard Hughes said he met plaintiff a year ago at Rule's. Witness arranged with him to get money to finance "The Opera Tramps." Subsequently he heard some actors discussing the serial story in *Lloyd's* newspaper, and he had no doubt that plaintiff was the person referred to in that story. The negotiations for financing the "show" were not carried through. Witness wrote to plaintiff, saying that he could not induce his friends to provide the necessary funds owing to the statements in *Lloyd's*, at the same time expressing the opinion that plaintiff would doubtless be able to deny the allegations.

Mr. Edward O'Neill said he heard of the story in *Lloyd's*, and bought a copy of the paper, only to find they regretted they could not publish any more.

Evidence was also given for the plaintiff by Mr. H. V. Rees, Mr. G. A. Darwint, Mr. Marshall, and Mr Arthur.

Mr. Shearman, for the defence, submitted that no reasonable person could have taken the alleged libel to refer to plaintiff. The Harold Belcher of the story was a man at the head of his profession, who was described as responsible for "mammoth productions." Plaintiff was a man with a little office in Maiden Lane, and if he were the origin of the Belcher of the story would not people have flocked to his office for engagements? What libel was there? Plaintiff said his character was attacked in the story, but Harold Belcher was not the villain, but the hero of the story. It was not the author of the story, but one of the villains in it who described Belcher as a "scamp." Counsel further contended that plaintiff had absolutely failed to show any loss resulting from the publication of the story. The author had never heard of plaintiff. The various restaurants and the neighbourhood were described, and in that sense the story was one of real life, but none of the characters was taken from living persons. The similarity of names was pure coincidence.

Miss Ada Elizabeth Jones said she had written several serial stories. In order to write a series of articles on the life of a pantomime girl for a daily paper she obtained an engagement as a chorus girl at Drury Lane nine years ago. She visited Rule's and other restaurants to get local colour. She had never heard of Mr. Harold Belcher until she met him at defendant's offices. She did not know the proprietor of the Bedford Head was a man named Marshall. She had not the least intention of making her character. Harold Belcher, a scamp. The work was purely one of imagination, with the appropriate setting.

Mr. R. H. Lindo said he had heard extracts from the serial story read in court, and he would not have thought the descriptions could apply to any living soul.

Cross-examined: They were perfectly satisfied with the way in which plaintiff performed his parts at Drury Lane.

Mr. E. Perris, news editor of *Lloyd's Weekly News*, stated that when plaintiff called at the office of the newspaper and met Miss Jones they were evidently strangers to each other. Plaintiff's attitude was threatening, and he was abusive. Witness said, "What do you want?" Plaintiff said, "Another man got £1,500 for something much less than this." Witness offered to stop the story or change the names, and eventually they stopped the story.

The hearing was concluded on the 13th.

Mr. Justice Bucknill, in summing up, said that the author of this story had sworn that her work was purely fictional and imaginative, and that, although she knew the neighbourhood in which the story was cast she did not know any of the characters portrayed. She, therefore, was innocent of any intention to libel the plaintiff. Miss Jones, however, was not being sued. It was the newspaper which printed this story that was liable. In law everything printed or written which reflected on the character of anyone was a libel, whatever the intention might have been. And it was not necessary to show express malice. Plaintiff said that in this serial story he was held up to contempt and ridicule. He said also that if the defendants did not know that he was a theatrical agent they should have taken the trouble to find out. And he said, in effect, my friends who knew me as an upright and honest man read this story, and have expressed it as their honest opinion, as reasonable men, that the libel referred to me, and to me only. It was for the jury to consider whether reasonable persons would take the story to refer to the plaintiff. And they must look at it as a whole, not in bits. Supposing they thought that it was reasonable to come to the conclusion that this story was applicable to the plaintiff, they had to consider whether the language used was defamatory. That was a matter entirely for them to decide. It was no answer to that on the part of the defendants to say that there was no intention of being defamatory. And if they decided in the plaintiff's favour on that point the last question was that of damages. Counsel for the defendants had said that this was a fraudulent claim. Counsel could not help saying that, because his suggestion was that *The World and His Wife*—a play for which the plaintiff declared he had been engaged—had no existence, and counsel also contended that the plaintiff had practically no business. He meant, indeed, that this was practically a blackmailing case brought in consequence of a recent case decided in the House of Lords. It was for them to decide whether the plaintiff was an honest man or a dishonest man. He said that he was a theatrical agent, struggling to create a business, and he complained that he was injured in his business because he was described in this story as a liar and an immoral person. It had been said by witness that the identity of plaintiff with the character in the story had been a topic of discussion in theatrical circles. But the jury must not conclude from that that the discussion was necessarily hostile to the defendants because people might have said, "Oh, rubbish! There is nothing in it." If they thought that the reasons witnesses gave for believing that the plaintiff was aimed at were insufficient they should reject the evidence. For they not only had to consider what reasonable people would do, but whether it was reasonable in the circumstances. The defendants said that reasonable people would come to just the opposite conclusion, but that again was a question entirely for the jury. If they thought that no reasonable person could say that this referred to the plaintiff then, although there were other extraordinary coincidences in the story, they must give a verdict for the defendants. Plaintiff claimed in two ways. First—general damages, damage to reputation. If they were going to give him anything on this ground he suggested that the jury should say to themselves: "If I were the person who had to pay, being satisfied that I

am in the wrong, what would I give?" If the jury were satisfied that defendants were wrong, and not having acted maliciously, they had acted without sufficient care, that was the way they should estimate the damage to the defendant. Then the plaintiff made a claim, which he (the learned judge) wished had not been made, for special damage. He did not think the jury could be satisfied without any absolute proof that money was lost in consequence of this. When a man made a claim for special damage he had got to prove it. Plaintiff said business is not now what it was, but there was no proof of that. But if they thought there was proof of special damage they must give it to him.

The jury delivered a verdict for the plaintiff, estimating the damages at £200.

THE PARAGON AND THE L.C.C.—LICENSE GRANTED.

11 In the Divisional Court of the King's Bench, the Court dealt with the rule nisi granted to Mr. Cashstein, the proprietor of the Paragon, in the Mile End Road, for a mandamus directing the London County Council to show cause why they should not grant him a renewal of the license for the hall for music and dancing.

It was stated that the Council voted against the renewal of the license, debating the matter in private, and without giving Cashstein an opportunity of being represented.

Counsel on behalf of the L.C.C. now stated that his clients would not oppose the rule, which should be made absolute, Mr. Cashstein being granted the license.

[STAGE YEAR BOOK, 1911. Page 327.]

JOHN EDWARD FOWLE.

12 At Bow Street, John Edward Fowle, a young man, living at New Cross, was charged, on remand, before Mr. Curtis-Bennett, with stealing £100 belonging to H. B. Marinelli, Limited, theatrical agents, Charing Cross Road.

The prisoner was secretary to the prosecuting company at a salary of £4 a week, and it was alleged that he drew an open cheque on their account, and put the money into his own pocket, covering the deficiency with a false entry in the books.

The prisoner was sentenced to five months' imprisonment.

LICENSING OF AGENTS—APPEAL UNDER THE NEW ACT.—A. HAMPEL.

12 At Bow Street, Mr. Curtis Bennett heard an appeal lodged by Arthur Hampel, variety agent, of Shaftesbury Avenue, against a refusal by the London County Council to grant him a license to carry on a theatrical employment agency.

Mr. George Elliott, K.C., and Mr. Harold Brandon appeared for the appellant, and Mr. Bodkin for the L.C.C.

Mr. George Elliott raised the point that particulars of the ground upon which the license was refused were not given in writing by the Council within three days of being requested to do so as provided in the Act. The only reason stated was that the appellant was not a suitable person to hold a license, but no particulars were given as required by the Act.

Mr. Bodkin said that the Council had written to say they had refused to grant the license on the ground that the applicant was an unstable person.

Mr. Elliott said that was not sufficient, and moreover it was not given in time.

Mr. Bodkin said it was not considered necessary to give further particulars, as the applicant was present when the evidence was given before the Council. He proceeded to argue at length that the magistrate had no power to order a license of this kind to be granted, the Council being the only licensing authority under the Act. All the magistrate could do under the Act, was to allow the appeal or disallow it.

Mr. Curtis Bennett: Then it is a solemn farce.

Mr. Bodkin said he did not think so. If the magistrate allowed the appeal then the Council would either issue the license or withhold it. If they withheld it application could be made for a mandamus, but it was inconceivable that the Council would withhold the license if the magistrate had expressed the opinion that it should be granted.

Mr. Curtis Bennett said that he certainly had power to impose costs.

Mr. Bodkin submitted that under the Act of 1879 the magistrate sat simply as an "experienced person" in the law, but that he had no power as a Court of Summary Jurisdiction. He had only the power to express an opinion whether the appeal should be allowed or not, and then if the license were not granted by the L.C.C. a writ of mandamus could be issued against that body.

Mr. Curtis Bennett did not agree. He considered that he was a Court of Summary Jurisdiction. He would like Mr. Bodkin to ask him to state a case in order that his powers under the Act might be clearly defined by the High Court.

Mr. Elliott said that unless the magistrate had power to grant a license or was himself empowered to grant one, the Act was a sham. If the magistrate allowed the appeal and gave costs, the Council might say that they knew their own business best, and still decline to grant a license. The appellant might perhaps decide to carry on his business without a license, and might be summoned before the same magistrate for doing so. That, of course, would be absurd. He suggested that as the Council had not supplied the particulars required by the Act he should allow the appeal. The Council might then have the position reviewed by a superior court if they thought fit to do so.

Mr. Curtis Bennett said that the Act was very difficult to decipher.

Mr. Bodkin explained that he was chary about taking a case, because the magistrate could only state a case as a Court of Summary Jurisdiction, and he did not want to admit that the magistrate was acting in that capacity.

Mr. Curtis Bennett: If I am to be an arbitrator, there may be a question of fees. My view is that I have power to order a license to be issued.

Mr. Elliott said that the Act introduced an entirely novel condition of things.

Mr. Curtis Bennett: And was one which the County Council introduced themselves. The magistrate went on to say that Mr. Andrews, a County Council solicitor, had told him that the Council would do just as they liked, and would not be bound by his decision. He would adjourn the case in order to consider the points raised.

On January 19, Mr. Curtis-Bennett announcing his decision on the point stated that he had no doubt whatever that the case came under the Summary Jurisdiction Act, and for that reason he should hear it, and if he were wrong he could be set right. The case therefore proceeded.

Mr. Elliott then took the preliminary objection that as the County Council had not delivered the particulars of unsuitability within

the statutory three days after the request had been made that body could not be heard in opposition to the application.

The magistrate, however, repeated that he had taken the view that he should hear the case.

Mr. Elliott said he was prepared to agree with that course if his client would not be prejudiced regarding that point should the case continue and evidence be heard.

It was suggested that a case should be stated by the magistrate, and the point was then debated at length as to how the matter should be raised for the decision of the High Court.

Mr. Bodkin contended that if, as Mr. Elliott alleged, it was a matter of life and death for Mr. Hampel, and if he mentioned that the County Council should be excluded from the hearing of the appeal, then the magistrate should decide in favour of going on with the case, and against that decision Mr. Elliott could appeal to the High Court.

On the other hand, Mr. Elliott argued that the Council ought to take the matter up.

The Magistrate: I will go on with the case and hear it.

Mr. Elliott then asked Mr. Curtis Bennett to adjourn the case so that he could go to the High Court and apply for a rule determining the procedure to be adopted in hearing the case.

Mr. Curtis Bennett: Certainly.

Mr. Bodkin said the County Council would do everything they could to facilitate a rapid hearing of the matter. The Council were always ready to support their decision, but in the present case the difficulties encountered were the cause of the delay. When Mr. Elliott had had the mode of procedure determined the Council would be ready to support their decision.

The two cases (the second, which ran on precisely similar lines, being that of Fritz's Agency, Limited, of Charing Cross Road) were then adjourned *sine die*, and permission was given from Fritz's to appeal should Mr. Hampel not be prepared to.

The question of costs was reserved.

[See reports of further proceedings, March 10, May 19.]

THURSTON v. *THE ERA* (LIMITED). ALLEGED LIBEL.

13 In the King's Bench Division, before Mr. Justice Scrutton and a special jury, an action for damages for alleged libel was brought by Mr. Marcus Cowan, professionally known as Harry Thurston, a music-hall artist, against the *Era* (Limited). The defendants published in the *Era* a criticism of a performance by the plaintiff which he complained had injured his reputation and livelihood. The defendants pleaded fair comment.

Mr. Ralph Bankes, K.C., and Mr. J. P. Valetta appeared for the plaintiff; Mr. M. Shearman, K.C., and Mr. M'Cardie represented the defendants.

Mr. Bankes, K.C., in opening the case, said the plaintiff in March, 1910, sang a song called "The Jockey" at the Islington Empire. It was a burlesque. The *Era*, with regard to the plaintiff, stated:—"Harry Thursteon claims to be the bad boy of the family, and he might have added 'the blue one, too.'" The whole case (said counsel) turned on the word "blue." Music-hall managers and artists would be called to say that there was only one possible meaning to the word "blue," and that was "filthy," "indecent." A man who gave a performance of an objectionable character could not get an engagement.

Plaintiff said he had never had a word of complaint as to the character of his performances. Up to March, 1910, he had as many engagements as he reasonably wanted. His performance at Islington was a burlesque racing monologue—an absurdity. Witness appeared on the stage in a jockey's suit. He gave twelve performances and received £7 a week. There was only one meaning in the profession attaching to the word "blue," and that was "indecent." Witness went to the office of the *Era* and saw a representative of the paper, who told him it was done by a new reporter. Since the publication of the article his engagements had fallen off to a very great extent. Witness recited several of the lines of his song.

Mr. Shearman, cross-examining plaintiff, put to him that the last lines of his patter were:—"I have thought of my poor dear mother in a far-off distant land, and then I thought of my sister —— walking at night down the Strand?"

Plaintiff: No, I did not.

Did you not say, "I thought of my sister walking at night down ——," and then did you turn to the audience and say, "The boulevards of Paris?"—No.

Mr. Bert Adams, manager of the Islington Empire, said he had received no complaints about the song. Nothing in it struck him as "blue." If it had been he should have stopped it.

Miss Victoria Monks thought such a criticism would do a man harm. She had heard the song, and there was nothing in it that could properly be called "blue." The words suggested by Mr. Shearman would be "blue."

Other witnesses gave evidence in support of the plaintiff.

Mr. G. G. Bartram said plaintiff's turn was most inoffensive.

Mr. W. H. Clemart also gave evidence. He agreed that if the lines suggested had been said by the plaintiff they would be "blue."

Mr. Shearman, in opening the case for the defendants, said that he regretted that Mr. Bennett, who had written the article, had gone away, and he would be unable to call him, but a shorthand note had been taken of the plaintiff's turn at Newcastle, which took place immediately after his performance at Islington, and that it appeared that the lines he had put to the plaintiff in cross-examination had been spoken by him in the course of his turn at Newcastle. He suggested that the *Era* rightly described what he said, not in strong terms, but in language which any reasonable critic was entitled to use. The defendants were not attacking the plaintiff, but were criticising the performance. The reason why the plaintiff had since got fewer engagements was because his turn was "stale."

Mr. Kilburn, assistant manager of the Empire, Newcastle, gave evidence to the effect that at the Pavilion, Newcastle, plaintiff at the end of his patter said the words which had been put to him in cross-examination.

In summing up, Mr. Justice Scrutton said the question for the jury was whether the defendants had expressed an honest opinion that the plaintiff's performance was suggestive or indecent.

The jury returned a verdict for the defendants, and judgment was entered accordingly.

[See Report of Appeal, May 2.]

THE KINEMATOGRAPH ACT.—GAIETY PICTURE PALACE.

13 At the West London Police Court, the Gaiety Picture Palace, Limited, of 22, Tottenham Court Road, were summoned before Mr. Fordham, at the instance of the London County Council, for allowing the College Park Picture Theatre, Tranmar Gardens, Harrow Road, to be used for the exhibition of kinematograph pictures without a license.

A fine of £3 with £2 2s. costs was imposed.

MAYNE v. CANNING TOWN VARIETIES, LIMITED.

"DR. JEKYLL AND MR. HYDE."

16 At the Marylebone County Court, before his Honour Sir William Selfe, Mr. Albert Ernest Mayne claimed £9 damages from the Canning Town Varieties, Limited, for alleged breach of contract.

Mr. C. V. Hill (Messrs. J. Hill and Son, solicitor, appeared for the plaintiff, and Mr. A. E. Woodgate, barrister, represented the defendants.

The Plaintiff said that he was engaged under a contract to produce a sketch, *Dr. Jekyll and Mr. Hyde*, at the Canning Town Palace of Varieties on October 3, for one week, at a salary of £9. He played the principal part, and was assisted by a lady and two gentlemen. It was, however, really a one-part sketch, the subordinate characters having very little to do. Prior to October 3 he and his company had a week's rehearsal, and the sketch was produced at the two Monday evening shows, but the following day he received a telegram from Mr. Harry Day, the agent, informing him that his services would not be required for the remainder of the week, and telling him to have his properties taken away. Plaintiff added that he had had over twenty years' experience as an actor and had produced the same sketch with great success at other halls.

Cross-examined, plaintiff said the members of his company who played with him at Canning Town were not all the same as appeared at the Bedford and at Crouch End. Mr. Goodson had arranged the contract with him, but it was not on the strict understanding that the sketch should be produced precisely as it had been at Crouch End. As a matter of fact, Mr. Goodson remarked to him, "You are all right, and it does not matter about the other people." The contract applied only to the principal; it did not matter who played the other parts, so long as they were competent. It was true that the lady who appeared in the sketch did not play at the first performance on the Monday. She was in the house, but objected to the insanitary condition of her dressing-room the floor of which was wet. The two male subordinates had not played with him in the sketch before, but he denied that they did not know their lines. The lady had played with him before in the sketch at the Standard Music Hall, Pimlico. It was not true that on the night of October 3 his assistants spoke while they had their backs to the audience, and that they were hissed. Witness did not consider it relevant to explain what remuneration his subordinates received.

Miss Marguerite Oldfield said she was the authoress of the sketch, and played in it with Mr. Mayne. The reason she did not appear at the first performance at Canning Town was because the accommodation was "terrible." Her dressing-room was insanitary and damp, and she afterwards suffered in health. Her part was Dr. Jekyll's wife, and she had been very well received by the audience, though she had very little speaking to do.

Mr. H. Goodson, of the firm of Day's Variety Agency, Effingham House, Strand, said he entered into the contract with the plaintiff, who assured him that the company that would appear at Canning Town would be the same as that which had played in the sketch at Canning Town.

Mr. G. R. Parry, manager of the Canning Town Palace in October, 1910, said the audience booed and hissed the sketch from all parts of the house at the first performance.

Mr. Woodgate: What about the second performance?—I think it was worse than the first.

Was the lady suitable for the part—Well, you could not hear what she said.

Mr. Dockery, stage manager at the Canning Town Palace, said he saw both performances on October 3, and he agreed that Mr. Mayne was very good in his part. The others, however, could not speak their lines, and did not know their positions on the stage or when to take up the "cues." The audience resented this and made a great noise.

Cross-examined, witness said the lady of the company only complained of not having a dressing-room to herself. In the part she played she only spoke about two lines.

Mr. H. A. Knight, musical director at the Canning Town Palace, said he considered the sketch very poor and amateurish. Apart from Mr. Mayne, the men appeared all the time to be trying to remember what they had got to say.

His Honour said he was afraid Mr. Mayne had not been ably supported. There would be judgment for the defendants, with costs.

STAGE PLAYS IN PICTURE HALLS—PANTOMIME AT CONSETT—POLICE AS PROSECUTORS.

23 At Consett Petty Sessions, John Thomas Castle, the owner of the Palace Picture Hall and Skating Rink at Catchgate, Annfield Plain, and Robert L. Nuttall, the manager, were jointly charged with allowing a stage play to be performed in a building unlicensed for the performance of stage plays Mr. H. Jackson prosecuted on behalf of the Chief Constable, and Mr. J. M. Aynsley (Consett) defended.

Mr. Jackson stated that the defendants conducted a picture hall with the usual music and dancing license, and these proceedings were instituted under the Theatre Act of 1843. On January 9 the defendant billed a pantomime entitled *Beauty and the Beast*, to be played for a week by Mr. Joseph Armstrong's company. The cast consisted of seventeen performers; there was a full chorus, three acts, and various scenes. There was a distinct plot running through the piece. On the Monday the defendant, having some doubts in his own mind about the matter, telephoned to Superintendent Dryden, of Consett, to come through and see the performance, and advise him if it constituted a stage play. The superintendent refused to comply with his request, but Sergeant Christin attended, and now gave evidence that it was a stage play.

Mr. Aynsley submitted there was no case to answer. It was not a stage play, but a sort of disconnected burlesque without a connected plot.

The Magistrates stated that the defendant Castle was only convicted — December last for opening this Palace on a Sunday, after having been cautioned by the police. They understood that the defendants were jointly charged, otherwise they would have penalised Castle more than his manager. Defendants would be fined £5 and costs.

John Armstrong, the proprietor of the pantomime company, was summoned for contravening Section 11 of the above Act by performing a stage play in an unlicensed building.

Mr. Winskill, on behalf of the defendant, pleaded "guilty." He stated that his client answered an advertisement appearing in THE STAGE from the defendant Castle, and, thinking that the Picture Hall was a licensed theatre, he accepted the engagement. He learned on arrival that the place was not

licensed for stage plays, and he offered to substitute a variety show, in order that his company should not be thrown out of an engagement for a week, but Castle told him it was all right, as he had obtained the consent of the superintendent of police, and, besides, the managers of the local theatres had no objection to a pantomime being produced at a picture hall.

The Bench imposed a penalty of 10s. and costs for each performance.

RICKABY v. ARNOLD—CHANGE OF OCCUPANCY AND TERMINATION OF CONTRACTS—TEST ACTION.

24 The case of Rickaby v. Arnold was before his Honour Judge Woodfall in the Westminster County Court, and was a claim for salary under a contract to appear at the Lyric, Liverpool.

Mr. Doughty (instructed by Messrs. Judge and Priestley) was counsel for the plaintiff, and Mr. Rigby Swift, M.P. (instructed by Messrs. Berry and Co.) for the defendant.

Mr. Doughty, in opening the case, said the contract was made on February 20, 1909, and the plaintiff was to appear for the defendant, Mr. Harry C. Arnold, at his theatre, the Lyric. The contract "barred" him from other Liverpool houses. He saw a notice in *The Performer* that variety artists who had been engaged would not be required, as the house was reverting to dramatic business. It was almost comical, counsel commented, to put that notification forward as being in accordance with the Arbitrator's Award. This was a test action. It was rather unfortunate that Mr. Rickaby's action had been selected as a test case, because he believed that during the actual time plaintiff was to appear the house was closed.

Mr. Swift said defendant had parted with the house to a company which was in possession during the time plaintiff was to have appeared, and, under plaintiff's contract, to succeed it must be proved against the defendant in this action that he was in occupation at the time plaintiff was to appear.

Plaintiff gave evidence in support of his counsel's opening, and in answer to the judge stated the only information he had was the notice in *The Performer*.

In cross-examination he said he sent his bill matter from Cardiff to Liverpool. Did not write to Mr. Clemart, Chairman of the Variety Artists' Federation, complaining about any notice received from Mr. Arnold. The letter produced, from Clemart to Arnold, was dated earlier than he sent his bill matter, and it referred to a notice from Arnold to him (witness). Messrs. Fortune and Granville were his agents in this matter, and the letter produced was one of theirs acknowledging defendant's notice, and promising to inform their clients.

They did not inform him, and the first he knew was the advertisement. He performed at the Hippodrome, Liverpool, in July, 1910, and did not ask defendant for any permission to appear in Liverpool. Did not see any notice in another professional paper. Received no notice that the house would be closed at the time he was to have appeared.

Mr. Swift said the defendant's case was that he was not in occupancy of the theatre at the time the performance was to have been given. During that period the house was closed. He produced the agreement under which a company took over the house which was closed pursuant to notice for one week, and then opened with drama twice nightly. Notice was sent to plaintiff's agents who replied that they would inform him, and he submitted that notice entitled defendant to terminate the contract. He was unable to call Mr. Arnold as he was ill, but he would call the accountant who had the business in hand.

Mr. Joseph West, chartered accountant, of Liverpool, gave evidence that there was a loss of about £1,000 in 1909, and there was an overdraft at the bank at the beginning of 1910. The place could not be run as a music hall owing to the exorbitant salaries of performers. He gave the opinion on the capacity of the building. A company was formed to run it as a theatre, and defendant was appointed managing director at a salary.

Cross-examined: He was the largest shareholder holding on trust for Mr. Arnold's creditors. The one object of forming the company was to raise money to pay Mr. Arnold's creditors. The managing director's salary was £6 per week.

Re-examined: Mr. Arnold held 106 shares.

By the Judge: The landlord adopted the company as tenant.

Mr. Doughty submitted there was only a change in form, not in substance. The real occupancy and management was still Arnold's. He submitted that defendant should not be allowed to succeed in a case like this because it would mean that some trifling alteration in the name of a company, or a person assigning a premises to his mother-in-law or someone else, would enable contracts with artists to be broken with impunity, contracts which barred artists from the town, as in this case, for fifteen months.

His Honour found that the occupation changed, and on that he gave judgment for the defendant with costs. It was not necessary to decide the point as to notice, but if the clause did not mean notice to the plaintiff through the agent through whom he was engaged it needed considerable grammatic alteration.

Leave to appeal was given.

TUBB v. LAIDLER.

ALLEGED INFRINGEMENT OF COPYRIGHT.

26 In the King's Bench Division, before Mr. Justice Channell, the action of Tubb *v.* Laidler was heard. Plaintiffs were Mr. Richard John Cornelius Tubb and his wife, they being professionally known on the stage as Dick Tubb and Jessie Buckle. Defendant was Mr. Francis Laidler, of the Prince's, Bradford, and the Royal, Leeds. Plaintiffs claimed damages for alleged infringement of plaintiffs' song called "Coke for the Fire." The defendant pleaded that "Coke for the Fire" was not a dramatic piece or musical composition; that it was not new; and that the defendant had committed no infringement.

Mr. Doughty appeared for the plaintiff, and Lord Tiverton and Mr. L. P. Walker for the defendant.

Mr. Doughty, in opening plaintiffs' case, said Mr. Tubb played the character of Ali Baba in the pantomime at Bradford during the season 1909-10, and made a great success of the song "Coke for the Fire." During the pantomime a number of little girls gave imitations of the principal singers, and one little girl called Lena Booth was particularly good in this way. Plaintiff made no objection to this girl imitating his song, but on the evening of the last performance Mr. Laidler, the defendant, said he was going to produce a children's pantomime at Easter, and that Lena Booth was going to sing plaintiff's song. Plaintiff objected, and then defendant said he would use something like it. On March 29 Lena Booth imitated the plaintiff, and sang

a song entitled "Milk for the Cat," which plaintiff said was an infringement of his song.

Mr. Francis Laidler, the defendant, said he gave to Mr. MacAllister, the composer of "Milk for the Cat," express instructions not to copy the plaintiff's song. He never told plaintiff he should use a song something like his.

Mr. MacAllister, the composer, said the only similarity in the two songs was in the rhythm. There was no similarity in the melody.

Dr. Ralph Dunstan, professor of music, said the artistic value of the two songs was nil, and there was not a spark of originality in either of them. They might have a music-hall value. The words of either song might easily be sung to the music of the other.

Mr. Justice Channell, in giving judgment, said the plaintiff rested his case on the musical copyright of the song as a song. As a dramatic performance he could not sustain the claim. The words were very different, so that there could not be an infringement of the words. The song had common features with many other music-hall songs. To some extent it was new, and he could not help thinking that there was a copyright in it as a song, against any one who took it as it was and sang it. But to say that a song that had similar features to the plaintiff's song was an infringement of the plaintiff's song was not sound, where the two had features which were common to prior publications. Those features were not the cause of its novelty. That was the answer to the case. It was not sung identically as the plaintiff sang it, neither was the music identical, and the words were different. Were they so similar as to make it an infringement was a question of some considerable doubt. He had not the smallest doubt the song complained of was sung in order to remind the public of the song that plaintiff had sung in the pantomime, but he did not think it came to an infringement. Though not without hesitation, he came to the conclusion that the plaintiff had not made out his case, and there would therefore be judgment for the defendant, with costs.

NUNN v. NEW BIOSCOPE COMPANY. ALLEGED MALICIOUS PROSECUTION.

27 In the King's Bench Division, Mr. Justice Lush delivered judgment in the case of Nunn *v.* the New Bioscope Company, Limited.

In this case Mr. Nunn, the plaintiff, who was made a bankrupt some four years previously, brought an action against the New Bioscope Company for damages for malicious prosecution and for false imprisonment. The claim under the second heading was, however, withdrawn. The action was the result of a prosecution instituted by the New Bioscope Company against Mr. Nunn for a breach of the Bankruptcy Act in obtaining credit for more than £20 without disclosing that he was an undischarged bankrupt. The plaintiff stated in his evidence at the trial that before he entered into an agreement for the hire and purchase of goods he made it clear to Mr. Demontelle, who was acting for the company, that he was an undischarged bankrupt. This was denied by Mr. Demontelle. Mr. Justice Lush, after a lengthy summing-up, left the following questions to the jury:—

(1) Did the agents of the defendant company who instituted the criminal proceedings know when the goods were supplied that the plaintiff was an undischarged bankrupt?

(2) Did they act maliciously in instituting them?

(3) Did Mr. Demontelle know that the plaintiff was an undischarged bankrupt when the goods were supplied?

(4) Did the defendants act honestly and in good faith in charging the plaintiff with obtaining credit to the amount of £20?

To the first three questions the jury answered "No," and to the fourth, "Yes."

Mr. Justice Lush then entered judgment for the defendants with costs.

RAYNE v. SELWYN.—QUESTION OF GARNISHEE ORDERS.

30 In the Marylebone County Court, before his Honour Sir W. Lucius Selfe, the question of garnishee orders was raised. Messrs. E. and M. Rayne had obtained judgment against Mr. Harry P. Selwyn, a sketch producer, for £14 5s. 6d. in respect of costumes supplied, and subsequently they endeavoured to garnishee moneys in the hands of the Metropolitan Theatre of Varieties Co., Edgware Road, at which hall the judgment debtor had produced a sketch called *The Price of Peace* for one week at a salary of £67 10s.

The point of interest in the case was whether under the terms of the contract with the theatre management the judgment debtor was entitled to the receipt of moneys before the whole of the six days' performances had been completed. The garnishee order was served before the expiration of the week, and the question was whether the plaintiffs were entitled under the circumstances to attach the amount due to them on the judgment.

Mr. Walter Frampton, counsel for the plaintiffs, submitted that the salary due and accruing could be attachable for the debt.

Mr. P. T. Blackwell, counsel for the judgment debtor, urged on the other hand that no part of the salary could be legally claimed until the whole week's performance had been carried through. He further stated that a Miss Woodhead, a member of the Selwyn Company, claimed to be the proprietor of the sketch, *The Price of Peace*, and other sketches produced by Mr. Selwyn, who, she said, was her manager, and in connection with the production of these sketches certain proceedings were pending in the High Court.

Mr. Ibbertson, secretary of the Metropolitan Theatre Co., questioned as to the payment of artists' salaries, said they were usually paid on Saturday afternoon. It was not customary for payments to be made during the week unless an artist for personal reasons desired an advance. With regard to the sketch *The Price of Peace*, Mr. Selwyn was the producer, although he did not play in it. Witness knew nothing of Miss Woodhead being the proprietor of the sketch.

His Honour, in giving judgment, said the garnishee order was first served on the secretary of the theatre corporation, and this did not constitute a proper service, as it ought to have been served at a registered office. It was so served subsequently, but the secretary of the company having been served with a summons, thought it proper not to disregard it, but to withhold a portion of the salary due in order to meet the garnishee order. This order, having been served before midday on the Saturday, the point arose whether under the terms of the week's contract a claim could be legally made for salary before the whole of the six days' performances had been completed. Although it seemed customary to pay artists on Saturday afternoons, that appeared to be a matter of pure convenience, so as not to keep the treasury open until late at night. It seemed to him that the money did not become due under the contract until the whole of the performances had

been given, and he gave judgment for the judgment debtor, garnishee to pay the amount into court, less 10s. 6d. for his costs. The money, however, could not be paid out for fourteen days, in case application was made by the judgment debtor's trustee in bankruptcy or his assignee on proof of assignment.

THE KINEMATOGRAPH ACT.

J. CLAZENBERG AND D. W. BECK FINED.

31 At North London, Joseph Clazenberg, of Cranfield Gardens, N.W., and David Walter Beck, of Hillfield Road, N.W., were summoned for opening the premises 331 and 331a, Mare Street, Hackney, known as the Hackney Picture Palace, as a kinematograph theatre, without the license of the London County Council, on December 26 and 28, 1910. Mr Hedderwick imposed a fine of £6 with £2 2s costs.

LOTTERY IN A PICTURE HALL.

B. KENNEDY.

31 At Wednesbury, Benjamin Kennedy, proprietor of the King's Hall Picture Palace, Wednesbury, was fined by Mr. Neville, stipendiary magistrate, £20 and costs under the Gaming Act for keeping a lottery, and Samuel Leonard, his manager, was fined £15 and costs for aiding and abetting him.

Mr. Glover, for the Chief Constable of Staffordshire, explained that in connection with the Picture Palace was a letter-box competition. Two boxes were kept, one inside the door, the other in the gallery, and members of the audience were permitted to put a postcard in the box with the name and address on it. Before the show concluded postcards were drawn from the box, and the first card out won 5s.

FEBRUARY.

ALLEN AND SONS, LIMITED v. HUGHES AND OTHERS.

2 In the King's Bench Division before Mr. Justice Hamilton, Messrs. David Allen and Son, Limited, sued Miss Annie Hughes for £90 2s. 10d., balance of an account for printing posters in connection with the tour of *The Mollusc*. Sir Charles Wyndham and Miss Mary Moore were joined as third parties to the action, from whom Miss Hughes claimed an indemnity.

Mr. Cannot appeared for plaintiffs; Sir Frederick Low, K.C., and Mr. Broxholm were for the defendant, Miss Hughes; and Mr. Spencer Bower, K.C., and Mr. Albery were for Sir Charles Wyndham and Miss Mary Moore.

Mr. Cannot stated that the action was begun in the County Court, but was removed to the High Court on the defendant's assertion that she wished to raise points of law and questions of theatrical custom, and to join Sir Charles Wyndham and Miss Mary Moore as third parties.

There was a custom, said counsel, in the theatrical profession by which printers kept posters in stock and supplied them to touring companies from week to week as required. Accounts were paid weekly, and at the end of the tour. Orders for the printing for Miss Hughes's tour of *The Mollusc* were given by Yearsley, who the plaintiffs alleged was defendant's agent. The tour came to an end, and plaintiffs had a number of posters in their possession for which they now claimed payment.

Mr. George Dornan said he was printing manager to the plaintiffs. For the posters in question he received orders signed by Yearsley as for the defendant. Nothing was said about the third parties being the ultimately responsible parties. Invoices were made out to the defendant, or to Yearsley on her behalf.

In cross-examination he said he only knew the defendant in the matter. He was aware that on the printed matter for *The Mollusc* tour there appeared the words "by arrangement with Sir Charles Wyndham."

Mr. Frank Yearsley said he considered himself engaged as manager for Miss Hughes. He booked dates for her in her name, and she signed the theatre contracts. He submitted orders for printing by the plaintiffs to the defendant, and she told him to sign them, which he did for her.

Cross-examined.—He knew there was an agreement between the defendant and the third parties under which the defendant was to send in nightly returns to the third parties as the tour proceeded, and the third parties were to take over the financial responsibility of the whole tour. He did not tell the witness Dornan that Sir C. Wyndham had an interest in the tour.

The hearing was continued on the 3rd.

Miss Annie Hughes said that for some years she had been engaged in taking theatrical companies about the provinces. She toured with *Miss Tommy* and *Sweet Nancy*. Mr. Yearsley was her advance agent, and afterwards business manager with *Miss Tommy*. On January 4, 1908, she entered into an agreement with Sir Charles Wyndham and Miss Mary Moore to tour with *The Mollusc*. Mr. Yearsley acted as the business manager. She had told Messrs. Allen's representative with regard to the printing that he must go to Sir Charles Wyndham or the Criterion.

Cross-examined by Mr. Cannot: She was responsible for the management and conduct of the tour, but she was engaged as an artist, and Mr. Yearsley became Sir Charles Wyndham's business manager.

Mr. Alexander Henderson, general manager for Sir Charles Wyndham, was called. He admitted that under the agreement Sir Charles was to finance the company, but he said that if he had had the management of the tour he certainly should not have given orders for picture posters. If Mr. Yearsley had acted on anyone's authority when the order was given it was the authority of Miss Hughes, who was to manage the tour, although Mr. Yearsley was her business manager, and he was paid by Sir Charles.

Mr. Justice Hamilton, in giving judgment, said he was of opinion that the order for the printing in question which had been signed by Mr. Yearsley was signed by him upon the authority of Miss Hughes, and consequently that Miss Hughes was personally liable, and could be sued by the plaintiffs. But, having regard to the fact that there was an agreement between herself and Sir Charles Wyndham and Miss Mary Moore, who had been joined as third parties, by which the third parties had undertaken all financial responsibility for the tour, Miss Hughes was entitled to recover indemnity against them.

The next point he had to consider was the counter-claim which the third parties had entered against Miss Hughes, alleging they could not be held liable, because the plaintiff's claim was for a debt which Miss Hughes had improperly incurred, in the sense that it was a needless expense having these picture posters printed at all for a tour of this kind. He could not accept the third parties' contention that ordering these posters was improvidence on Miss Hughes's part, for which on that ground she was to be held

personally liable. It was hoped that the tour would have proved more successful than it did, but because it had not come up to expectations he did not see how that could affect Miss Hughes's liability under the agreement.

There would, therefore, be judgment for the plaintiffs for £90 2s. 11d. on the claim against Miss Hughes, but judgment for a like amount would be entered for her against the third parties with costs. There would also be judgment, with costs, for Miss Hughes on the third party counter-claim.

RIGBY v. GRAHAM-FALCON—NOT IN THE CONTRACT.

In the Westminster County Court, the case of Rigby *v.* Graham-Falcon was heard by his Honour Judge Woodfall. Plaintiff (Mr. Arthur Rigby) claimed £8 balance on performances.

Mr. Pitman, the plaintiff's counsel, said that Mr. Graham-Falcon was proprietor and manager of theatres at Luton and Bedford, and the plaintiff entered into an agreement to provide variety entertainments, with a sketch, at each house, and to take 60 per cent. of the proceeds as his payment. He went to Bedford first, and found that kinematograph pictures were being shown. The overture followed, and then he gave his show, and at the end of the week was paid his 60 per cent., and was told that nothing had been deducted for the pictures. He then performed at Luton, where pictures were also shown, and at the end of the week £4 was deducted for pictures there, and £4 for pictures at Bedford, from his 60 per cent. The plaintiff at no time agreed to include pictures in his show. Mr. Egbert, who acted as agent for the plaintiff and the defendant, engaged artists for the plaintiff, but he was not introduced to engage pictures.

The plaintiff gave evidence in support, and, in answer to the judge, said that the pictures were not necessary to his show, and no mention was made of them when the contract was made.

The defence was that Mr. Egbert was to arrange the items, and the pictures were one of the items he arranged, and a draft bill was sent to the plaintiff at the Hippodrome, Dover, showing that the pictures were one of the turns. It was a mere oversight that the £4 was not deducted the first week.

His Honour said that he had no doubt the plaintiff was entitled to judgment. It would be a hardship if this could be drafted on to the plaintiff's contract without his consent. If the defendant had a remedy it was against Egbert, but the contract between him and the plaintiff could not be added to. Judgment would be for the plaintiff, with costs.

CHAPLIN v. HICKS.—ALLEGED BREACH OF CONTRACT.—SEQUEL TO A "BEAUTY COMPETITION."

In the King's Bench Division, before Mr. Justice Pickford and a common jury, Miss Eva Chaplin brought an action to recover damages from Mr. Seymour Hicks for alleged breach of contract.

Mr. F. E. Smith, K.C., and Mr. G. A. Scott (instructed by Messrs. Charles Anderson and Co.) appeared for the plaintiff; Mr. Duke, K.C., and Mr. H. A. McCardie (instructed by Messrs. J. D. Langton and Passmore) for the defendant.

Mr. Smith said that the contract consisted of an offer or a series of offers made by Mr. Hicks to the public through the medium of the *Daily Express* published on November 5, 6, and 9, 1908. The offer was set out in a letter from Mr. Hicks to the *Daily Express*. It was headed "The Prize of Beauty. Mr. Seymour Hicks makes a novel offer: £7,200 stake. *Express* Readers to Select Future Peeresses." The letter set out that Mr. Hicks would lay out a sum of £7,200 upon a beauty competition. Competitors were invited to send in their photographs, and Mr. Hicks and a committee were to pick out twenty-four. These were to be published in the *Express*, and the readers were to vote for the "prettiest aspirants for histrionic and matrimonial honours." Twelve of these were to be given engagements by Mr. Hicks—four a three years' engagement at £5 a week, to the second four the same engagement at £4 a week, and the third four at £3 a week. "It will be your readers," the letter continued, "who shall say which of these lovely ladies I am to place before the public and infuse new blood into a decadent House of Lords."

The plaintiff, who was then in Mr. F. R. Benson's company, filled in an entrance form and sent her photograph to the newspaper. On December 9 the defendant varied the offer, and the photographs of the candidates were to be voted for by coupons published in the *Express* by readers in certain districts where the competitors resided. Mr. Hicks was to make an appointment with the fifty ladies who obtained the greatest number of votes, and he would select the twelve winners. On December 16 the plaintiff was informed that she was one of the fifty selected, and that she should endeavour to obtain as many votes as possible. She had obtained the top position in her district. On January 4 the defendant wrote asking her to see him at the Aldwych for selection, but she did not receive that until the 6th, as she was playing at Dundee. She wrote back and explained the circumstances, but did not receive an answer. She afterwards called, but could not see Mr. Hicks.

On February 3 the result of the competition was announced. Of the twelve winners, counsel said, eight of them were already in Mr. Hicks's employment. The last two in the plaintiff's section—the fourth and fifth selected by the readers—got prizes, and both were in Mr. Hicks's employment. That showed the chance that the plaintiff had. The plaintiff, counsel said, was entitled to a fair consideration of her claim at the final decision. She was deprived of it, and under those circumstances counsel submitted the defendant had committed a breach of the contract. The defendant had said he did not recollect receiving the letters the plaintiff had sent.

Mr. Duke remarked that it was admitted the plaintiff received the largest number of votes in her district.

Mr. Justice Pickford said that it was the receipt of the letters which was disputed.

Miss Chaplin said she was trained in acting at the Guildhall School. She had been in Mr. Benson's company and had taken the part of a boy in *Henry V.*, also the part of Lucius in *Julius Cæsar*, and various other Shakespearean *rôles*. When she received the letter asking her to attend at the Aldwych she was in Dundee, and at once sent a telegram and afterwards wrote. She then came to London and endeavoured to see Mr. Hicks. She sent in her card and wrote "*Re* Beauty Show" on the back of it, but was told he was too busy to see her. She called three times.

Mr. Duke, for the defence, then submitted there was no case to go to the jury, there being a failure by the plaintiff to perform one of the conditions of the contract with regard to her address. He also contended that damages were too remote.

Mr. Justice Pickford thought it better to take the verdict of the jury. He could hear argu-

ments afterwards. A question for the jury was whether a reasonable opportunity was given to the lady of presenting herself in London for selection.

No evidence was called for the defence. An answer to an interrogatory to the effect that Mr. Hicks had not received plaintiff's telegram and letter was put in.

Mr. Justice Pickford, in summing up, pointed out that the plaintiff had only given her London address. The questions for the jury were whether the defendant gave the plaintiff a reasonable opportunity of presenting herself for selection, and if the defendant was liable, what damages. The question of law as to whether damages in such a case as this were recoverable need not concern them, that would be a question for future consideration.

The jury found that a reasonable opportunity was not given to the plaintiff, and assessed the damages at £100.

His lordship had the case before him again on February 8, when Mr. F. E. Smith, K.C., asked that judgment should be entered for his client in accordance with the verdict of the jury.

Mr. H. E Duke, K.C., submitted that judgment should be entered for Mr. Hicks. He said the contract was a little difficult to spell out, but it was clear that there were no express stipulations in it, except that certain elected persons should in a certain event be employed by the defendant. There was no stipulation concerning the capacity in which they should be employed, and altogether the contract was so vague that no action for substantial damages could be founded upon it.

His Lordship: I thought the contract was that the plaintiff should have the opportunity of being selected.

Mr. Duke: For some class of employment.

Counsel said the jury had apparently found that the plaintiff did not have the chance of attending to see whether she might be selected for employment; but that was only a chance postponed; and the chance itself still remained. He knew of no case in the books where such a chance had been held sufficient to found an action for damages upon.

Mr. McCardie also addressed arguments to his lordship on behalf of the defendant.

Mr. Smith argued that Mr. Hicks had done something which prevented him from fulfilling the obligation he had undertaken to discharge. He had undertaken to give this lady's claim consideration together with the claims of the other competitors.

His lordship entered judgment for the plaintiff for £100, but granted a stay of execution on the usual terms.

[See report of Appeal on May 15.]

STAGE PLAYS IN UNLICENSED BUILDING.

3 At Chelmsford, Charles Robert Finch, assistant overseer, Great Baddow, and Ernest Albert Moss, schoolmaster, Great Baddow, were summoned for permitting a certain part in a stage play to be performed in an unlicensed place.

Police-constable Pickett deposed to visiting Jeffery's Schoolroom on the evening of January 18, where an entertainment was being held. One item of the programme was *The Major's Gout*. The last item on the programme was another play, entitled *Hodge's Predicament*.

Mr. Sutthery, for the defence, said the entertainment was got up for charitable purposes, and the programme comprised, among other items, a couple of little sketches. Mr. Sutthery pointed to the fact that similar sketches were given in the London music halls, which were not licensed for stage plays.

A fine of 10s. and 4s. costs was imposed in each case.

BUCALOSSI v. WALDORF HOTEL.

In the Court of Appeal, before Lords Justices Vaughan-Williams, Farwell, and **5** Kennedy, the case of Bucalossi *v.* Waldorf Hotel Company, Limited, came on. In this the plaintiff appealed from a decision of Mr. Justice Scrutton in the King's Bench Division.

Mr. Brigata Bucalossi, a musician and composer, sued the hotel company for damages, alleging that they had enticed away from him a number of his orchestra. He contracted to supply the hotel with an orchestra at £26 5s. per week, and trained a number of men so well that the band secured a good name, and was of considerable value to the hotel. Then, he asserted, his contract was terminated, and the members of his orchestra enticed away. The defendants denied the allegation, their contention being that after Mr. Bucalossi's agreement was duly terminated they heard that he had told his men that the contract would finish on a certain day, and they accepted an offer from the men to continue at the hoted at nineteen guineas per week. The jury disagreed, and were discharged, and after hearing arguments Mr. Justice Scrutton entered judgment for the defendants.

Lord Justice Vaughan-Williams said it was not handsome on the part of the hotel company, after Mr. Bucalossi had been playing for them for a long time, to go to the orchestra which he had trained and see if they could get their services. At the same time, he came to the conclusion that, although it was a hard case for the plaintiff, in the circumstances the appeal must fail, and the judgment of Mr. Justice Scrutton must stand. He thought in future Mr. Bucalossi had better not rely so much on the loyalty of his orchestra, but get a binding contract with them, so that they would not be able to leave him immediately after he had properly trained them.

Lords Justices Farwell and Kennedy concurred, and the appeal was dismissed, with costs.

Mr. Spencer Bower, K.C., asked that he might make an explanation on behalf of the hotel company, but their Lordships refused to hear it.

[For report of original trial, see STAGE YEAR BOOK, 1911, page 312.]

KETELBEY v. WIGGETT.—A QUESTION OF COPYRIGHT.

In the West London County Court, Mr. Albert W. Ketelbey, a musical composer, **7** residing in West Cromwell Road, Earl's Court, and formerly musical editor for Messrs. Chappell and Co., sued Mr. Frederick W. Wigget, managing director of the Music Teachers' Supply Association, Chancery Lane, for three guineas, the sum awarded to him as the winner of a competition for three pieces of music composed for the pianoforte.

The plaintiff's case was that he entered a competition promoted by the defendant, and was informed that he had been adjudicated the winner by Dr. Karn. The printed terms of the competition stipulated that the Music Teachers' Supply Association reserved the right to print and publish a thousand copies of the composition without further obligation to the composer beyond the prize, but subsequently it was intimated to the plaintiff that the awarding of the three guineas entitled the defendant to the copyright of the composition. The plaintiff said that there was no mention of the copyright in the printed conditions, and he had no idea at the time he entered the competition that any such claim would be made.

The defendant contended that the conditions implied the holding of the copyright.

The Plaintiff: I gave you the right to print a thousand copies, but that was all. The matter of copyright was not dealt with at all in the conditions.

Deputy-Judge Gurner, after perusing the printed conditions, found that there was nothing implied as to copyright, and he gave judgment for the plaintiff, with costs.

HORNIMAN v. NEILSON.—AN ACTOR'S RESIDENCE.—IMPORTANT POINT.

9 Mr. Harold V. Neilson was the defendant in an action in Manchester County Court, in which an order was applied for against him for the payment of law costs due to Miss Horniman, of the Gaiety, Manchester.

The case was a sequel to the recent litigation as to the acting rights of Ibsen's *John Gabriel Borkman*. Mr. Neilson proceeded against Miss Horniman before Mr. Justice Ridley for alleged infringement of copyright. The case went against him, and when taken to the Appeal Court the appeal was dismissed with costs. The costs amounted to £157 6s. 7d., and on Miss Horniman's behalf an order was now asked for payment of this amount at the rate of £4 per month.

An important point as to the legal "residence" of actors on tour for the service of judgment summonses was raised in the case.

His Honour Judge Parry, who dealt with the case, intimated that he had received a letter from the defendant, Mr. Neilson, from London, in which he wrote that it was quite impossible for him to appear in the case in Manchester, and suggested that the case should be taken in London.

Counsel (Mr. Dehn) appearing for Miss Horniman said the summons was served in Manchester.

His Honour: The suggestion of defendant's letter is that I have no jurisdiction.

Counsel: I understand jurisdiction is given by the fact that Mr. Neilson was employed in Manchester at the time the judgment summons was served. It was served when he was acting at the Prince's, Manchester.

His Honour: Suppose a person is wandering through Manchester and you served him with a judgment summons; does that give me jurisdiction?

Counsel: Not if he is "wandering," but if he is here for some time it is different. The order I am asking for is an order which does not prejudice the defendant.

His Honour: I agree about that. But as the point is important, and as defendant is not represented at all, I should like to be clear that the summons is in order.

Mr. Dehn read the rules of procedure bearing on the point. "A judgment summons may be issued by the Court within the district in which the debtor resides or carries on business, or is employed."

His Honour: This is a High Court judgment for a large amount. You want to collect it, and you bring it into this court for collection, though the defendant apparently resides in London.

Counsel: He is travelling about the country and he resides for the time at the particular place where he is acting. He is employed in that place.

His Honour said the case was of some importance to actors, against whom, of course, there were occasionally judgment summonses. As the law stood, it was rather hard on them. Could it be suggested that if defendant had been for a week in Newcastle, while his general place of residence was in London, he could be proceeded against in this way in Newcastle?

Counsel: The only difference under the rules would be that leave would be required.

His Honour: And leave would not be given. The great pity is that the High Court do not collect their own judgments. I suppose they are too aristocratic for that.

Counsel said an actor was a particularly difficult person to get hold of.

His Honour: Is he? But it is always well advertised where he is going to. Some people in this court go away and they do not advertise where they are to appear next. The defendant in this case (his Honour observed) said he had a residence, but it was not necessarily a permanent residence, in London.

Counsel: How far that is different from his other residences I do not know, because he is going, week by week, to different places. Mr. Dehn added that it seemed to him very important that defendant's residence in London should not be regarded as a permanent one, otherwise a man could avoid a summons if he were travelling from hotel to hotel. There would be no jurisdiction whatever then.

His Honour decided that plaintiff was entitled to the order asked for. "I thought, however," Judge Parry added, "that the point raised by the defendant should be discussed. He did not appear, and I generally like to appear for anybody who is not represented. But I think the answer to the point brought forward by him is that he was employed in Manchester within the meaning of the Act; and, in any case, plaintiff is entitled to this order, because there is no real evidence that he does reside in London." His Honour suggested to counsel that if it should prove to be wrong to allow the summons in Manchester, and if the defendant were aggrieved in any way, it would no doubt be agreeable to him (Mr. Dehn) to transfer the matter to the London Courts.

Mr. Dehn: Certainly. We are not asking for a committal at this moment.

His Honour: If you want to ask for a committal you are bound to give him his railway fare.

The Judge then granted the order asked for for payment of the amount due at the rate of £4 per month.

McLEAN v. SANDFORD.—ALLEGED LIBEL.

10 In the King's Bench Division, before Mr. Justice Pickford and a common jury, was heard a case brought by Mr. Archibald McLean against Miss Nesta Sandford for damages for libel.

The plaintiff's case was that he was engaged by Miss Stanford to play in a sketch entitled *Queen's Honour*, the understanding being that an engagement entered into with another management, should the production materialise, should have prior claim on his services. Plaintiff had to withdraw from the sketch at the last moment, thereby causing Miss Sandford considerable inconvenience. Miss Sandford wrote to the Council of the Actors' Association complaining, according to the plaintiff, that he (plaintiff) was a "bogus" actor, and expressing the opinion that he should be expelled from the Association.

Defendant did not appear. A verdict of £10 was returned for the plaintiff, and judgment for that amount, with costs, was entered.

Solicitors for the plaintiff, Messrs. Broxholm and Williams.

ELPHINSTONE v. SCOTT ALEXANDER.—BREACH OF CONTRACT.

At Stafford County Court, James Elphinstone, lessee and manager of the Lyceum, Stafford, brought an action against Scott Alexander to recover £40, agreed liquidation and ascertained damages for breach of a contract entered into by the defendant to bring and play a certain company at the plaintiff's theatre.—Mr. S. Watson was for plaintiff and Mr. Leonard Hey for defendant.

Plaintiff stated that he entered into a contract with Mr. Scott Alexander to give a variety entertainment as "per bill" for six nights and a *matinée*—from December 5 to December 10, 1910. On November 23 prior he received a letter from defendant's agent stating that Mr. Scottie (defendant's professional name) was closing his company up that week, and that it would be impossible for him to bring the same company as originally negotiated for, but that if Mr. Elphinstone wished him to fulfil the date he was prepared to bring *Napoleon at Waterloo*, "Whizzing the Whirl," *The Cry of the Children*, and the Marathon cycling novelty, which were four good turns, which would be really a good twice-nightly bill.

Mr. Elphinstone replied stating that he presumed from the contents of the letter Mr. Alexander did not intend keeping the contract, and continuing:—

"This is the second time you have served me like this. The last time I was compelled to close, and had to pay staff, etc. Twice nightly will not pay here. I can only accept contract as made. . . ."

To this defendant's agent answered asking plaintiff to consider the contract off, as Mr. Alexander was in town, and he did not know when he would be back. "Regarding the previous disappointment," proceeded the letter, "you must have mistaken him for someone else, as you have never previously arranged a date for Scottie to appear at your theatre, but, on the other hand, you negotiated a date with him and threw him over at the last minute."

Plaintiff wrote on November 25 asking what offer defendant proposed to make for breach of contract, and, receiving no reply, he wrote again on November 30 making a similar request, also repeating that it was the second time defendant had treated him like this, adding: "On October 2, 3, and 4, 1902, you caused me to close the theatre for three nights, and I had my expenses to pay. That was with *The Artful Millionaire* and *A Romance of Waterloo*. Unless I hear from you by return of post with a satisfactory offer I shall at once proceed for the £40."

On December 1 defendant's agent replied as follows:—"Mr. Scott Alexander never ran a turn *The Artful Millionaire* or *A Romance of Waterloo* in 1902 or at any other time. Regarding the cancellation of this date, we have a letter from you in which you distinctly state that twice nightly is no good, and as this booking was for twice nightly your liquidated damages are bunkum, and if you are anxious to have a cut to see what the law says about it fire away. Mr. Alexander is quite prepared to meet you in court whenever it may please you to contest the action. You have had ample opportunity to fill the date should you have wished to do so. Mr. Alexander is still prepared to send you a big company for this date provided you are prepared to guarantee sufficient to cover his expenses, since you state twice nightly would mean disaster."

Plaintiff said he lost rather heavily as the result of the breaking of the contract. He had instead a drama—*The Mockery of Marriage*. The company were impecunious, and on the Tuesday night they struck. He had an awful bother with them. His expenses for the week were about £25, and he received as his share of the takings about £9 or £10.

Questioned on twice-nightly entertainments, plaintiff said they did not pay at Stafford. Only a few shillings were taken at the first house, and Stafford was such a quiet place that all the folks were gone home to bed before the second house commenced.

In reply to Mr. Hey, he said the rule at Stafford was to have once-nightly performances. He took £27 4s. 10d. the week of *The Mockery of Marriage*. On the Tuesday night the performance did not commence until 8.30 instead of 8 o'clock owing to the company refusing to go on until they were paid.

Plaintiff was cross-examined as to his takings other weeks, particularly during the election and the week when George Robey was to have appeared, but did not do so. Miss Louie Freear was engaged in his place. He had bookings amounting to £80 for Mr. Robey's visit, and returned the money.

Mr. Scott Alexander gave evidence. He said the contract was for twice-nightly performances. The bill produced was for one night, but in the ordinary way he played twice by cutting out some of the items.

The Judge: What did you mean by saying on November 17, about three weeks before you were to perform at Stafford: "Mr. Scottie has closed his company"?—That my tour was closed because I could not get bookings.

Defendant further stated that if Mr. Elphinstone had insisted upon his coming to play once a night he should have come, but Mr. Elphinstone knew he always played twice nightly. Speaking with regard to custom, defendant said the contract would be considered performed if the items given were substantially those stated on the bill. He expected to clear £80 at Stafford.

Mr. George Strange, manager to defendant, also gave evidence. He thought the four substituted items mentioned would be as good as the original company negotiated for.

Recalled, plaintiff said his average takings were £45 to £50 a week. He expected to take £60 with defendant's company, and his share would be £24.

The Judge: But your expenses would be £25. How can you sue for a profit if you expected a loss?

Plaintiff replied that he hoped to make a small profit.

In summing up the judge said that the contention that there had been no breach of contract at all was a very difficult point to maintain having regard to the terms of the contract and to the character of the correspondence. That there was a breach of the contract to bring a particular troupe or company and perform a particular bill on the dates between December 5 and 10 last there could be no doubt. Mr. Elphinstone had made his contract in writing, and it stood. He sued for £40, the sum mentioned in the contract as that which either party who broke the contract should forfeit to the other, and if he (the judge) had only to deal with that forfeit of £40 the matter would be simple. But there came a question of law. Could the plaintiff recover that £40 in that particular case? Was that sum what the parties really meant should be the liquidated, the ascertained damages in case of a breach of agreement, or did they put it in as a penalty? If it was a penalty clause the Courts which administered law and equity as well could relieve against a penalty. He was satisfied that it was a penalty, and one had to look at the contract to see that it was a penalty and not liquidated damages, be-

cause it was payable not only on an important breach such as that of not bringing a company at all, but for little "twopenny halfpenny" breaches. The first clause in the contract, for instance, said that no one on the stage was to allude to any tradesman, public-house, or local person. Supposing someone did unconsciously mention the name of a well-known publican or citizen, £40 would be payable. Another thing was that no one was to address the audience without the consent of the local manager. Supposing someone said a few words to the audience without the consent of the manager, then £40 would be payable. Again, no one was to introduce behind the stage anyone other than engaged in the business. He supposed £40 would be payable if anyone did so. Mr. Elphinstone reserved to himself the right to issue not more than sixty orders. Supposing sixty-one were issued, £40 would be payable. A lot of trifling things like that were mentioned, and for the breach of any stipulation in the agreement an agreed sum of £40 was payable. That was a penalty without a doubt, and it was not a sum that was agreed as a loss by breach of any one stipulation. That made it his duty to say that he had not got to give £40 damages unless he was satisfied that that was the amount of the loss sustained by the breach of that agreement. It was left open to him to consider what the real loss was. He was satisfied that by the dismissal of his own company defendant had put it out of his own power to carry out his agreement at Stafford. It did not matter one bit whether plaintiff produced plays once nightly or twice. The contract was to carry out a performance as "per bill." It was never intended to be twice nightly, but one performance that would occupy the whole of the evening. It was unarguable that there had been a breach of contract. The reason was that defendant had dismissed his company, but was, in common parlance, prepared to make up a "scratch" bill and give a double performance in the same night. Plaintiff was not bound to take it, and he did not take it. Mr. Elphinstone was entitled to damages. It was impossible for anyone in the wide world to say what the plaintiff would have made if the company had come down and acted for the week. It was largely a question of chance. Mr. Elphinstone estimated his gross takings at £60, and out of that he would only have received £23 or £24. His expenses of running the theatre were £25, so that he would not have made a profit, or only an absolutely trivial one. That week, however, he had to get some other company, the net result being that he lost £15. He (the judge) thought that was the measure of the damages plaintiff had sustained, and the loss which had really been occasioned by the defendant not carrying out the contract. He accordingly gave judgment for the plaintiff for £15.

MAY v. LLOYD.
PAYMENT FOR COSTUMES.

10 In the Westminster County Court, the case of May *v.* Lloyd was a claim by Messrs. C. and W. May, theatrical costumiers, of Garrick Street, for £22 10s., for the hire of costumes for a performance of *Dorothy* by the City Light Opera and Dramatic Society at Cripplegate Institute.

Mr. Wm. May proved receiving the request by telephone for an estimate from defendant, who afterwards sent along the order.

Defendant said he gave the order for the society, which was now broken up. He told Mr. May he was ordering for the society.

Judge Woodfall held defendant was acting as agent for the society, and gave him judgment.

CARLISLE v. STOKER—ALLEGED BREACH OF CONTRACT.

13 At Durham County Court, before Mr. E. Meynell, acting judge, Colin Carlisle sought to recover £3 10s. for breach of contract from Messrs. Stoker and Co., proprietors of the Hippodrome, South Bank. Mr. Edgar, barrister, was for the plaintiff, and Mr. J. Turnbull for the defendant.

Mr. Edgar said the plaintiff entered into a contract with the defendants on November 18, 1910, to perform for one week at the South Bank Hippodrome, and the payment was to be £3 10s. for the week. He began on the night of November 28, and on the afternoon of that day he had a rehearsal with the manager, and tried over four songs, two of which were chosen by the manager as being suitable. There were two performances nightly at the hall, and at the first performance plaintiff went on and sang one song, which took quite well. Then plaintiff executed a quick change and went on again in a light frock coat and silk hat. Whether that displeased the habitués of the Hippodrome or not counsel did not know; but there was some noise and disturbance during the singing of the plaintiff's second song. When he came off, he complained that no order was kept in the house, and was told that the audience was inclined to be rowdy on Monday nights. A few minutes before he was ready to go on for the second house, plaintiff was told that he was not to go on, that he was incapable, and that the management would have nothing more to do with him. They offered him 10s. for the night, in accordance with a certain provision of the contract, but he refused to take it.

Plaintiff gave evidence bearing out his counsel's statements.

Cross-examined: He had been two years on the stage, and had performed pretty regularly during that time. He was not interrupted, so far as he could remember, during his first song.

Mr. Turnbull: Do you suggest that at South Bank they have not seen a gentleman in a frock coat and silk hat?—I don't think they have at South Bank.

You suggest that a frock coat was like a red rag to a bull?—Yes; I suggest it was rather the top hat than the song. I think the song was rather too good for them as well.

Bertie Lorraine, a music-hall artist, said that when the plaintiff went on for the second song there was an exclamation of "Oh!" from the audience, which reminded him of a lot of children when they saw some fireworks. The audience struck him as not having previously seen a frock coat and top hat in the London style.

Mr. Allan McAskell, variety agent, of Roker Avenue, Sunderland, gave it as his opinion that the plaintiff was competent.

Mr. Turnbull, for the defendants, drew attention to a clause in the contract which provided that if any artist was considered by the manager to be incompetent or unsuitable such artist should be subject to dismissal at the end of the performance, and should receive that night's salary only. The question was whether the defendants had acted honestly in what they had done.

Young Harris, the manager of the Hippodrome, said the plaintiff, in his opinion, was a pure and simple amateur, who could not sing and had no action. His action in his song was purely and simply amateurish.

Mr. Turnbull intimated that the defendants had paid 11s. 8d. into court.

His Honour said the contract, in his opinion, made the management the sole judges of the

competence or otherwise of a performer, and so long as that judgment was exercised honestly he did not think the performer had anything to complain of. His decision did not suggest that plaintiff was incompetent: there was no evidence of that whatever. He gave judgment for the defendants, with costs.

SEENER AND FRIDKIN v. HANS ALTMAN AND CO.—RESPONSIBILITY OF AGENTS.

16 The case of Scener and Fridkin *v.* Hans Altman and Co. was before his Honour Judge Woodfall in the Westminster County Court. It was one in which the plaintiffs were Russian dancers and the defendants variety agents. It was a claim for damages for negligence and breach of warranty of an engagement to perform at Luton, Beds.

Mr. C. Doughty, instructed by Messrs. Judge and Priestley, was for the plaintiffs, and Lord Tiverton, instructed by Messrs. Roberts, Seyd and Co., for the defendants.

Mr. Doughty stated, in the course of opening the case, that defendants sent plaintiffs a contract for the Grand, Luton, but later wrote them that they could not perform the week stated in the contract, and sent another for another date, which they signed and returned, asking where bill matter was to be sent to. Defendants replied that they knew the plaintiffs' turn so well that there was no need to send it at all, but it could be sent direct to them. Plaintiffs sent defendants their bill matter. As a matter of fact, *The Prince and the Beggar Maid* was on at the theatre the week defendants gave plaintiffs, who wired to Luton, and got a reply that it would be useless to go there. The lessee of the theatre had given defendants no authority to make this contract, and defendants took up the position that if plaintiffs had any remedy it was against the leseee of the theatre. All contracts had to be submitted to the lessee by defendants, and this one was not submitted.

Mr. Seener gave evidence in support, and stated that Mr. Fridkin and himself were proprietors of a troupe, the members of which they had to pay. He took an engagement that he should not, because of this contract—one at Hastings. He was showing at Edinburgh and Liverpool, and took an engagement between the dates for Hastings, as he was coming south to Luton.

Cross-examined, witness said he did not go to Luton, and therefore he was saved some expense.

Mr. Edward Graham Falcon, lessee and manager of the Grand, Luton, gave evidence that he let the theatre to a Mr. Lee for varieties, but had to take it over again for the drama himself. He kept on the varieties arranged for for a few weeks, and arranged with the defendants that they should find him artists to fill in. He paid defendants commission, and gave them no authority to make firm contracts for him. Every contract had to be signed by himself. He did not sign this contract.

Cross-examined, witness said defendants were to find artists for him, as he knew nothing about the music-hall business. He did not remember this contract being submitted to him. He instructed defendants that they were not to book for him for more than £60 a week.

Lord Tiverton: Then they were to book for you?

Mr. Doughty: Were they to sign your name or bind you in any way to any single artist?—No.

Lord Tiverton submitted there was no case to answer, that there was no evidence of negligence, and the action for breach of warranty was misconceived. Defendants were agents for both parties. Mr. Falcon said defendants were to "find," afterwards to "book" artists.

His Honour: I cannot say there is no case. It is the duty of the agent to get confirmation, and he did not get it. Defendants' letter says: "Confirmation will be sent you."

Lord Tiverton: I say that does not matter.

His Honour: Then it is on you to show it.

Lord Tiverton: I submit not, that they have to set up an affirmative case.

His Honour: It is sufficient to show that you were acting as plaintiffs' agent and promised confirmation in due course and did not send it. There is *prima facie* evidence of negligence.

Lord Tiverton: The negligence alleged is not sending the confirmation.

His Honour: The particulars allege negligence and misrepresentation.

Lord Tiverton pressed that the negligence alleged was "not sending," not "not getting" confirmation.

His Honour: You hold out that you are going to send on confirmation, and you do not do it.

Evidence was then given for the defendants by Mr. Jenkins, who said that Mr. Falcon took over the arrangements made by Mr. Lee, and this contract was among those sent to Mr. Falcon. The contracts were sent in batches, each week's contracts being fixed together. Directly defendants got an intimation from Mr. Falcon they communicated with the plaintiffs.

Cross-examined, witness said Mr. Falcon did not pay any commission. It was the artist who paid the commission, because it was deducted from his salary. Mr. Falcon showed by his letter that he received the contracts because he wrote that he was returning them.

Re-examined, witness said Mr. Falcon repudiated none of the contracts for any date prior to that of the plaintiffs.

Mr. Falcon, recalled, said he had a theatre at Canterbury, and he was there when defendants sent contracts to him at Luton. The delay in returning them was because they had to be sent on to him.

Lord Tiverton submitted defendants had done all reasonable men could do, and any remedy plaintiffs had was against Mr. Falcon, who delayed the business by his absence from Luton.

His Honour found there was no negligence, but said it was impossible to escape from finding in plaintiffs' favour on their claim for breach of warranty contained in their letters. He gave judgment for the plaintiffs for £19 15s. damages, with costs.

KELLY v. DUBLIN THEATRE COMPANY AND O'NEILL.

16 At Dublin Sessions, before the Recorder, John Kelly claimed £50 damages for false arrest, imprisonment, and assault against the Dublin Theatre Company and O'Neill.

Mr. Justice O'Connor (instructed by Mr. James Brady) appeared for the plaintiff.

Mr. Henry Kennedy (instructed by Mr. Gerald Byrne) appeared for the defendants.

John Kelly stated that on the night of December 10 he went, in company with three companions, to the gallery of the Royal. One of the latter applauded and demanded an encore. The defendant O'Neill, who was an employe of the company, told him that he was making too much noise, and that he should go out. Plaintiff asked O'Neill not to put his friend out, as he was doing no harm. The attendant O'Neill then struck plaintiff on the head, cutting him and knocking him down. O'Neill gave him into custody on a

charge of disturbing the audience. His head was dressed in Mercer's Hospital, and afterwards he was again brought to College Street Police Station, where he was informed that the charge against him had been withdrawn. Witness was sober, and he and his friends had brought no drink in with them.

Thomas O'Neill, the attendant, stated that one of the four men was shouting and drinking a bottle of stout. They were all more or less under the influence of drink. Kelly caught him by the coat, and asked to know why he was putting his friend out. He did not give Kelly into custody, but simply handed him over to the constable on duty.

The witness, in cross-examination, stated that plaintiff was given into custody on a charge of obstructing the performance. He never struck the plaintiff, he shoved him away.

The Recorder said he could not see how the Theatre Company could be responsible if an official knocked plaintiff down two or three steps. He dismissed the action against the Theatre Company, and gave a decree of 1s. against O'Neill, with the ordinary costs, for false arrest.

BELL v. "THE STAGE."

LIBEL ACTION.

20 In the King's Bench Division, Mr. Justice Scrutton and a jury heard an action for damages brought by Mr. Harris Leslie Bell against THE STAGE newspaper.

Mr. George Elliott, K.C., and Mr. Daniel Ward appeared for the plaintiff; and Mr. Dickens, K.C., and Mr. Lever represented the defendants.

The alleged libel was contained in the following statements which appeared in THE STAGE:—

> Our Ashington correspondent last week, in his notice recorded the hostile reception which had been given to Mr. Leslie H. Bell's company at the theatre. The performance was a poor one, and the audience resented, and greeted it with cat-calls and whistling, even going to the extent of throwing ha'pence on the stage to the singers and demanding them to shut up. We now know that Mr. Bell left the town and deserted his company, though the money had been advanced by Mr. F. Gould, the local resident manager, for printing, etc., and for railway fares. Our correspondent, describing the scene on the Saturday night, says: "The scene on the stage was heart-rending, the chorus ladies receiving 3s. 8½d. each, the others nothing at all.

and

> We noted in these columns last week the stranding of Mr. Leslie Bell's pantomime at Ashington. Most of the men have been enabled, through the subscriptions that were raised, to leave the town and return to their homes, but there still remain two in the town who cannot leave because they are unable to obtain money for the necessary fares.

Mr. Bell in his evidence said that the company were at Ashington on commonwealth. He had signed the contract with Mr. Fred Gould, the manager of the Ashington theatre, and the company appeared on the bills as his, and he did not inform Mr. Gould that he was not responsible for the company; but the notice for the termination of the tour had gone up previously, and the tour, so far as he was concerned, was finished before the company played the Ashington date.

A verdict of £100 damages, with costs, was returned, and judgment was given accordingly.

VERNON v. CONQUEST—ACTION BY MUSICAL CONDUCTOR.

23 In the Shoreditch County Court, before his Honour Judge Smyly, K.C., Mr. Wm. Carlisle Bawden, of 63, Nichols Square, Hoxton, professionally known as Carlisle Vernon, musical conductor, sued Mr. Geo Conquest, of the Britannia, Hoxton, N., to recover £75 for breach of contract. Mr. Harry Lewis, barrister, appeared for the plaintiff, and Mr. Louis Green was counsel for the defence.

Mr. Lewis said: In the month of September, 1910, Mr. Geo. Conquest acquired the old Britannia and contemplated producing *The Forty Thieves* as a Christmas pantomime. Upon seeing the announcement in the papers plaintiff communicated with the defendant on October 2, asking if there was any chance of a berth. He was asked to state terms. Plaintiff replied by asking the best offer for a permanency, and on October 6 defendant wrote, "The best terms this theatre can afford is £3 a week." To this plaintiff replied that he would accept for a permanency, that was, if he could have £1 a week for writing the music of the pantomime. To this the defendant replied, "All right. When will you be up from Weston, because of engaging the orchestra? I am opening on the 17th." On October 17 plaintiff duly entered upon his duties, the orchestra having been engaged under the supervision of the defendant. Early in December dissension arose in the orchestra, as some were in the Musicians' Union and some were not. The Union were holding out for pay for *matinées*, and went on strike. The defendant got very irritated at the turn of events, and he consulted with the plaintiff as to the best means to adopt, and it was resolved to clear them all out. Defendant having decided on that course, it was decided to have non-Union men in the future, and plaintiff was expressly told to arrange for their engagement and also to dismiss the others. On December 3 a notice was put up in the band room: "Gentlemen of the orchestra.—Take notice that all your engagements terminate next Saturday, December 10.—GEO. CONQUEST." By arrangement this notice was extended to the 17th, when it became operative and they left. On Monday, the 5th, in consequence of something he had heard, plaintiff went to the defendant, and said he had heard it was intended to include him in the notice, but that that would be impossible. Defendant said he had made up his mind on the matter, and he would have to go. Plaintiff pointed out the terms of his engagement, but defendant said he would have to get another job. Plaintiff said, "We are approaching Christmas, so what is the use of my trying." Defendant then promised to assist him all he could, and it was arranged that he should advertise in THE STAGE, and it appeared on December 8 as follows:—"Wanted, by Carlisle Vernon, musical director, disengaged for pantomime or permanency through misunderstanding.—Apply or refer to Geo. Conquest, Britannia Theatre, Hoxton.

Mr. Green: We do not admit that we prepared that.

Mr. Lewis: I should like his Honour to particularly look at it, as it is dissimilar from hundreds of other advertisements in the same paper, and shows that the defendant assented that there had been a mistake. Counsel, continuing, said the plaintiff continued until December 16, when he was paid £4 10s. for that week. On the Monday he offered to perform, but found he was superseded.

The plaintiff then went into the box and bore out his counsel's statement. He said he

selected all the music for the pantomime with the approval of Mr. Conquest, and had finished it on November 29. The pantomime was advertised as "Libretto by Geo. Conquest, music written and composed by Carlisle Vernon." He emphatically denied that he could be called connected with the orchestra; he was the conductor of the orchestra, but not a part of it. In this case the musicians received their money direct from the treasury. He was engaged for a permanency.

Judge Smyly: That is very vague. Tell us what you mean by a permanency. Do you mean year in and year out, to go on for ever?

Plaintiff: No, sir.

Judge Smyly: Well, is there not some technical meaning in the profession to the word permanency, because I see quite a number of advertisements here in THE STAGE in which permanency is referred to.

Plaintiff: I had written some of the music and scored some of the music, and as I was the conductor I say I should have been engaged during the pantomime, to go on if satisfactory.

Judge Smyly: And that is your definition of permanency. You only mean during the run of a pantomime.

Plaintiff: I mean if there is a special contract for anything, and there was here for the pantomime, and you are engaged as a permanency you cannot be discharged without performing that.

Judge Smyly: You do not set up here, then, that you should have been given any particular notice?

Plaintiff: No, only for the pantomime. I should have been there in exactly the same way as engaged on a tour for the tour.

Mr. Green: In the profession a permanency does not mean for ever?

Plaintiff: Not at all.

Mr. Green: It really means so long as the employer is satisfied.

Plaintiff: In the ordinary way I suppose that is what it amounts to. The orchestra are never engaged for a permanency, but it must be two weeks' notice.

Mr. Green: Does not that apply to the conductor?

Plaintiff: Not at all. The conditions are far different, as, first of all, he is not one of the orchestra.

Plaintiff said he certainly did not put the advertisement in THE STAGE on his own account; it was entirely with the defendant's approval. Mr. Conquest said there were plenty of conductors wanted, and an advertisement would no doubt do the trick. He had never told Mr. Conquest that he got a berth. There were several telegrams came for him, and one he thought was from Wigan, offering a berth as pianist-conductor. He did tell Mr. Stanley to wire in reply, "Engaged," because he was actually engaged at the Britannia.

Judge Smyly: What absurd rubbish. What would be the use of putting in an advertisement and then saying engaged when a berth was offered. It would be a waste of money. What do you say was the object of the advertisement?

Plaintiff: To please Mr. Conquest and save discord. I knew I had never been dismissed from the orchestra, and told him so.

Judge Smyly: You ask me to believe that man advertises when he has a good permanent berth?

Mr. Horace Vickers Rees said he had twenty years' experience as a musical conductor.

Judge Smyly: What is the proper notice to a conductor?

Witness: That is according to the contract.

Judge Smyly: What is a permanency?

Witness: A permanency can be put an end to in a fortnight unless there is a special agreement.

Judge Smyly: Just what I thought. This gentleman seems to put an end to the plaintiff's case. There was not the smallest doubt, continued the Judge, that plaintiff was engaged for a permanency, and on his own showing was entitled to give or receive a fortnight's notice on such an engagement. Under the circumstances, the defendant was entitled to win.

Judgment was given accordingly, with costs.

ROWE v. FORDWYCH—A BALANCE OF COMMISSION.

23 The case of Rowe *v.* Fordwych was a claim for a balance of £6 1s. in the Westminster County Court, before his Honour Judge Woodfall, the plaintiff being Miss Winifred Rowe, trading as Lynn and Harding. The claim was admitted subject to a counterclaim.

The defendant declared he had paid the whole of this account, which was one for commission, and £5 in excess. He held Mr. Lynn's I.O.U. for £4 odd. He produced Mr. Lynn's I.O.U. and his receipt for £10. The receipt was dated June 24, 1910, and next he got an account for £1 5s. 8d. Now he was sued for £6 1s.

In cross-examination by Mr. Tibbs, plaintiff's counsel, he denied paying £5 and taking a receipt for £10. It was an absolute fabrication to say he took £23 in cash and an I.O.U. for £4 from Mr. Lynn, representing the result of a game of billiards. He did not know the business belonged to Miss Rowe. He did not know that there ever was a Mr. Harding, who sold the business to Miss Rowe. He thought the names were made up to get as near as possible to the name of Mr. Lyn Harding, the actor.

Mr. Tibbs called John Lynn, who said he was manager to Messrs. Lynn and Harding. The business was carried on by Mr. Harding before it belonged to Miss Rowe. The receipt for £10 was given by witness, but the amount was not paid in full, as defendant said he had a lot of expense for printing and costumes at Hythe, and he would pay on his return from there. The I.O.U. was for a balance of £27 he lost to defendant at billiards.

By the Judge: Witness was not a partner in the business. His name was used because he was known as a writer. Mr. Harding put his name in thinking it would be useful.

His Honour found he could not disregard the receipt. Credit was given in the account for half the amount, but credit must be given for the whole amount, and that reduced the amount due to one guinea, for which he gave plaintiff judgment. Defendant could not succeed on the I.O.U., as Lynn was not a partner.

Defendant: Here is Lynn and Rowe in the list of agents in THE STAGE.

His Honour: You cannot set it up against the plaintiff.

Judgment was entered for the plaintiff for £1 1s., with costs on that amount.

REDRUTH PUBLIC ROOMS CO., LIMITED, AND OTHERS, v. COCKS AND BAKER

23 In the Redruth County Court, the case of the Redruth Public Rooms Co., Limited *v.* William John Cocks and Edward Cyril Baker, both of London, was heard before his Honour Judge Granger. The plaintiffs are the proprietors of the Druids' Hall, Redruth, which hall had for some time past been occupied by the de-

fendants for an animated picture show. Mr. Henry Grylls, solicitor, Redruth, appeared for the plaintiff company, and the defendant, Baker, conducted the defence. The plaintiffs' claim was for £33 1s. 8d., balance of rent for hire of Druids' Hall, and for heating and lighting same. The defendants counter-claimed for £61 15s. for allowances for alleged bookings not included in contract, wrongful detention of goods, and for depriving defendants of use of the Druids' Hall. Mr. Owen Hill, plaintiffs' secretary, proved the company's claim, and after hearing the evidence of the curator of the hall and others his Honour gave judgment for the plaintiffs for amount claimed, with costs, and gave verdict for plaintiffs on defendants' counter-claim, with costs.

The same defendants were sued on the same day by William C. Hodge, builder, Redruth, who obtained a verdict for £15 14s. 11d. for work done and materials supplied, and by P. R. Earle and Co., who obtained a verdict for £10 4s. 9d. for printing. W. C. Hodge also sued the defendant Cocks for £5, a loan, and Cocks was ordered to pay, with costs.

SCHMIDT v. HALL CAINE.—SCENIC MODELS.

23 In the Brentford County Court, Franci Schmidt, scenic artist, of Chiswick, sued Mr. Ralph Hall Caine for £4 10s. for preparing models of two scenes for *The Eternal Question*.

According to plaintiff's evidence the models were seen by defendant and Mr. Hall Caine, the author, and one was approved. The author suggested alterations in the second, and they were duly made, but plaintiff was not given any appointment. When the play was produced scenes similar to his were used.

Defendant, in evidence, said *The Eternal Question* failed. The models were submitted on approval, but the price for the scenery was too heavy, and a quotation from another firm was accepted.

His honour found for plaintiff, with costs.

STONE v. MACNAGHTEN.—TO RECOVER MONEY UNDER AGREEMENT.

27 At the Manchester Assizes, before Mr. Justice Lawrence, without a jury, Mr. William Stone, financial agent, Higher Broughton, sought to recover a sum under an agreement from Mr. Frank Macnaghten. Counsel for the plaintiff were Mr. Sutton and Mr. Gordon Hewart, and for the defendant Mr. Sanderson, K.C., and Mr. Atkinson.

It was stated that before the money was advanced about which the action was taken there were several transactions in connection with the Grand, Stalybridge. A Mr. Ellison took a lease of the theatre in 1907, and two years later arranged with the defendant to become the sub-lessee. The arrangement was for a payment to be made for rent and the benefit of certain contracts, and later Ellison sold his benefit under the agreement to the plaintiff. In May, 1910, however, the defendant paid the amount agreed upon to Ellison, who did not transfer it to the superior landlord, with the result that the latter entered into possession Defendant's plea was that he was therefore released from the payment of the £150 to plaintiff.

Mr. Sanderson submitted that the assignor could not have sued the defendant for the £150 when he himself failed to keep the lease alive, and that plaintiff as an assignee was in no better position than the assignor. If he were forced from that contention he would claim that his client was entitled to any set-off and counter-claim he might have against Ellison. He had lost a favourable lease and the benefit of contracts which could not be fulfilled owing to the theatre being closed.

Eventually a settlement of the case was come to by consent, judgment to be entered for £120 to cover the liability and the costs.

FERRIS v. ILLUSTRATED LONDON NEWS AND SKETCH, LIMITED.—LIBEL.

28 In the King's Bench Division, before Mr. Justice Darling and a special jury, an action by Mr. Edward Ferris, actor and author, against the Illustrated London News and Sketch, Limited, to recover damages for an alleged libel contained in a certain picture and notes on the plaintiff's play, was heard. The defendants by their defence said this was not a libel, and they also pleaded fair comment. They also said that from what was represented they thought the play was what they called it.

Mr. Patrick Hastings appeared for the plaintiff, and Mr. Marshall Hall, K.C., and Mr. A. H. Spokes for the defendants.

Mr. P. Hastings said his client produced a short while ago, at the Lyceum, *The Fighting Chance*. The position at the end of the play was this—that the hero and the villain, who were both soldiers in the Army, were shut up in a fort in India and besieged by Indian troops. The heroine fell into the hands of the Indians, and they threatened to kill her, but made an offer that if the villain, who was the officer at the fort, would surrender to them, they would return the heroine. The villain would not consent to this, and in the end shot himself. The hero, however, impersonated the villain, and was escorted on to the stage under the white flag to be exchanged and handed to the Indians. As the escorting troops retired the Indians discovered that they had been tricked, and they began to fire on the troops. At that moment the Gordon Highlanders rushed up, routed the enemy, and saved the hero and heroine. The play was produced on March 5, and on March 16 the *Sketch* published a large picture of the fight, and headed it as follows:—"Terrible Treachery of a British Force in India. Natives Butchered under the Shadow of the White Flag. Remarkable Incident in *The Fighting Chance* at the Lyceum Theatre." Beneath, after describing the play, the paper added, "This action takes place, as we have noted, under the white flag, and marks, we cannot but think, a new era in the history of the British Army." Nothing of the sort as alleged by the defendants, counsel added, happened, and the comment was unjustified. The white flag was only used to bring a prisoner for exchange. There was no white flag on the stage at all—that had retired when the Gordon Highlanders rushed on.

The plaintiff gave evidence in support of his case.

Cross-examined by Mr. Marshall Hall, witness said he did not agree that the action was so very hurried that people could not understand what was taking place.

Mr. Marshall Hall said they were asked to publish a letter in regard to this matter, and they had done so, and published it in a prominent place in the paper. His submission was that here there was no libel.

Mr. F. W. Carpenter, Corporal Claud Gluming, Mr. B. O'Donnell, Mr. C. G. MacGinness, and Mr. Frederick Ross gave evidence in support of the plaintiff's case.

Mr. Ernest Goddard, assistant editor of the *Sketch*, was called for the defence. He said he thought the picture in the paper, which

was purchased from the *Daily Mirror* and enlarged, correctly represented the scene. It was difficult to say who fired the first shot, but he thought it was the British who fired first. At all events, they had their revolvers out. He put the letterpress complained of beneath the picture in consequence of what he had seen.

Mr. Mostyn T. Pigott, who was present at the first-night performance of the play, said his impression was that the white flag and the white flag party were progressing whilst the relief party were firing. He was of the opinion that it was a fair criticism of the play.

Colonel Richardson, also present at the first performance of the play, said his impression was that the Gordons were shooting natives under the white flag.

The jury found a verdict for the plaintiff, and assessed the damages at £250.

Judgment for plaintiff with costs.

MARCH.

BAGGE v. EDWARD LLOYD (LIMITED). ALLEGED LIBEL.

7 In the King's Bench Division, Mr. Justice Lawrance and a special jury heard an action for damages for alleged libel brought by Mr. Henry Bagge, a journalist, against Edward Lloyd (Limited).

Mr. Sanderson, K.C., and Mr. George C. Kingsbury appeared for the plaintiff; and Mr. Shearman, K.C., Mr. E. F. Spence, and Mr. W. Frampton for the defendants.

Mr. Sanderson, K.C., for the plaintiff, said his client was an actor, and had of recent years been a journalist. He had also written several plays, some of which had been acted. Towards the end of 1909 the plaintiff and a Mr. Wood conceived the idea that it would be a good thing in this country to produce a number of one-act plays in a theatre. A certain theatre in Paris had been very successful in running one-act plays, but so far as he (counsel) knew it had never been tried in London, with one exception. Mr. Bagge was an actor of some distinction, and in 1898 he was acting with Mr. Edmund Day in a drama they themselves produced. In 1904 the plaintiff became closely connected with the *Daily Chronicle*, and was appointed its chief Paris correspondent. After a year he returned home on account of some domestic trouble, and was employed in the London offices of the paper. The plaintiff's relations with the *Daily Chronicle* afterwards became strained, and the position of Paris correspondent was filled by someone else. The plaintiff afterwards went to America, and was employed on the *New York Herald*.

Returning to London, the plaintiff and Mr. Wood proceeded to get together a number of short plays in furtherance of their scheme. They had an option on Terry's Theatre, and had the assurance of plays from several noted writers. The five plays actually intended to be produced during the first week were advertised in the *Times* of February 21, with the names of the authors. The plaintiff also had a conversation with Mr. Littlewood, the dramatic critic of the *Daily Chronicle*, and the scheme was discussed and the question of the sort of plays to be produced considered. A company was formed, and a prospectus issued, the directors of the company being Colonel Charles James Vines, Mr. Hugh George Spencer Tuite, and Mr. Bagge as managing director. After the publication of the article complained of the plaintiff wrote a long letter dealing with the points raised in the article, and gave the names of the first week's plays to the *Daily Chronicle*, but they refused to publish it. Proceedings were afterwards instituted. As a result of the article the scheme was knocked on the head (concluded counsel), and the plaintiff suffered considerable financial loss.

On March 22, 1909, the *Daily Chronicle* published an article severely criticising the prospectus. It was headed:—

Playlets and Finance. The One-Act Play House Prospectus. Modest Enterprise.

The article continued:

Amidst the rush of new issues which have appeared this week, a little one that runs the risk of being overlooked in the crowd deserves attention—except from investors, to whom it should be of no interest, as it is little likely to return any. This little issue is called "The One-act Play House (Ltd.)," capital, a modest £10,000. The capital is not the only modest thing about the enterprise. The company is more than modest about what it possesses—it is secretive. The directors tell the public that they have obtained a theatre—unnamed; also that they "have already arranged the whole of the first week's programme, comprising five original and striking plays." The names of the authors of these striking plays are not given. So far, there is nothing in the way of assets except the option. There is, of course, the idea of a one-act play-house, giving a lot of little plays at the same performance—just like a series of music-hall sketches. But even that is not original. It has been bagged from Paris.

Another novel feature of the prospectus is that subscribers are to receive coupons entitling them to eight stall tickets with fifty Preferred shares, while eight dress circle tickets go to the holder of thirty Preferred shares.

The article added that the method of capitalisation belonged to the skating rink and rubber groups, and also called attention to the fact that if the company was as successful as it anticipated, while the preference shares only got 10 per cent., the holders of £500 worth of 1s. shares would get £19,000. This, it was said, was a case of "thinking in thousands." "If the 1s. shareholder received his 1s. back he would get 100 per cent. dividend, but he is led to expect a return of 38s. Rubber and oil are not in it with such staggering results."

The defendants did not admit that the plaintiff was an author of dramatic works, or that the words were published of the plaintiff in his alleged profession of dramatic author. They further pleaded that the words used were not capable of the meaning alleged by the plaintiff, that they were true in substance and in fact, and that they were fair comment on a matter of public interest.

The case was continued on March 8.

Mr. Henry Bagge said in evidence that he had been a journalist for eight or nine years. Before that he was on the stage as an actor. In 1886 he appeared with Mr. Thos. Thorne, and in the following year was at the Vaudeville. He appeared also at the Olympic with Miss Agnes Hewitt in *The Ticket-of-Leave Man*. He and Mr. Seymour Hicks had minor parts in that. Afterwards he went to America to join the company of Miss Fanny Davenport. They opened with *Cleopatra*, in which he had a leading part. His salary was £20 a week. He also succeeded Mr. Leonard Boyne in *The Prodigal Daughter*. In all, he was in America about ten years, returning to this country in 1901. Witness said he wrote his first play while still a boy at Rugby. Later he collaborated with Mr. Edmund Day in writing *The Fifth Royal Irish*. He also collaborated in writing a small play, which was produced at Manchester in September, 1909.

After being in Paris for some time as the *Chronicle's* chief Paris correspondent, he came to London on leave. He was subsequently a star reporter on the *New York World*. Afterwards the idea of the one-act playhouse occurred to him. The idea had been tried in England about fifteen years ago. In the promotion of the idea he spent about £500, and obtained an option for the Royalty. The option was produced.

Mr. Shearman, K.C., for the defence, said he would contend that the document was not worth a farthing.

Witness added that the company was registered in March, 1910. He had anticipated that there would be a profit of £530 per week on the venture. As the capacity of the house was £200, he put the takings at £140 each performance which, with seven performances a week, would give a revenue of £980. He put expenses at £450, which he thought a liberal allowance.

Witness said that after the publication of the article complained of he wrote a letter to meet the "unprovoked attack on him." Mr. Perris, the news editor, refused to publish, and he consulted his solicitors. After the article Colonel Vines and he returned the moneys that had been subscribed towards the company. The article ruined the whole scheme, and they decided not to call up the underwriters.

The hearing was adjourned until March 14, when evidence was given for the plaintiff by Mr. Metcalfe Henry Wood, part author of *The Elder Miss Blossom*, Mr. Hugh George Spencer Tuite, Mr. Alexander Kenealy, Dr. Ignatius J. Rubie, and Mr. Harry Mills.

For the defence, Mr. Robert Donald, managing editor of the *Daily Chronicle*, stated that the one-act playhouse scheme was brought to his notice by a correspondent, and he placed the matter in the hands of his financial editor. The financial editor was not appointed until two years after Mr. Bagge left the paper. The criticism which the financial editor wrote came before witness in his editorial capacity. The criticism was not inspired by any ill-feeling towards Mr Bagge

At this point the foreman announced that the jury were of opinion that there had been no libel, and that plaintiff was not entitled to damages.

His lordship said he regretted that the jury had had to spend three days over the case.

Judgment was accordingly entered for defendants, with costs.

THE KINEMATOGRAPH ACT.—P. BECK.

7 At Old Street Police Court, Philip Beck, proprietor of a kinematograph theatre in High Street, Shoreditch, was summoned before Mr. Biron, at the instance of the London County Council, under the Kinematograph Act.

Mr. Kemp, of the solicitors' department of the London County Council, said that Condition 11 related to the overcrowding of gangways of these places of entertainment, people being allowed to stand provided the free ingress and egress of people was not interfered with.

Mr. Biron imposed a penalty of £5 and 12s. 6d. costs.

ADAMS v. GROSSMITH—ALLEGED BREACH OF CONTRACT—A MISSING PLAY.

8 In the King's Bench Division, before Mr. Justice Pickford and a common jury, an action was heard, brought by Mr. Dick Adams, son of the late Judge Adams, an Irish County Court judge, against Mr. George Grossmith, jun.

Plaintiff claimed damages for alleged breach of contract, and also asked for the return of the first act of *The Venetian Maid*, a musical comedy, which, he said, he had handed to defendant. Mr. George Grossmith, jun., denied the alleged contract, "which was to engage the plaintiff as his private secretary," and disputed the suggestion that he had possession of the play. He also disclaimed any liability if, as was alleged, the play had been lost.

Mr. T. M. Healy, K.C., for the plaintiff, told how Mr. Adams made the acquaintance of the defendant through an introduction by Mr. Paul Rubens. Last July there was an interview. It was at that interview that defendant verbally agreed to employ Mr. Adams as his private secretary at £2 a week. At that time the plaintiff was employed in the Inland Revenue Department at Chatham, and his idea was to do evening work for Mr. Grossmith. Counsel went on to say that Mr. Adams went into the wings as Mr. Grossmith was about to go on the stage in *Our Miss Gibbs*, and made some suggestions about the play. Defendant appeared pleased and offered to engage Mr. Adams. With reference to the first act of *The Venetian Maid*, Mr. Grossmith expressed a wish to see it. Plaintiff accordingly sent it to him by registered post. Subsequently various letters passed between the parties with reference to the suggested engagement and the play, and Mr. Adams gave up his work at Chatham. Mr. Grossmith in October wrote expressing regret that he "could not arrange anything at present, and followed this with a letter stating that he had handed the MS. to Mr. Napoleon Lambelet.

Plaintiff, in the witness-box, said he saw Mr. Lambelet, but was unable to trace his play. He worked out the idea of the play in Ireland, and submitted it to Mr. Seymour Hicks and others. Eventually he went to see Mr. Grossmith, and complained to him about the loss of his play. Mr. Adams added that the possibility of legal proceedings following was hinted at, whereupon defendant remarked that "theatrical people were very loyal to each other."

In reply to the judge, Mr. Hicks said the idea of the play was good, but it wanted remoulding. In the state in which he saw it production was impossible.

Addressing the jury for the defendant, Mr. Marshall Hall said that Mr. Adams, in addition to a claim for £2,000 damages, was asking for an injunction to restrain Mr. Grossmith from using the play. The defendant's case, however, was that if the play were lost in the post, as was suggested, he was not liable.

Mr. G. A. Redford, Examiner of Plays, proved receiving a play entitled *The Venetian Maid* in June, 1909, to read, and a license for it was granted.

The defendant gave evidence denying that he agreed to engage the plaintiff as private secretary. He remembered receiving the play. He did not read it, but handed it to Mr. Lambelet. Subsequently it appeared the play was lost in the post.

Cross-examined by Mr. Healy, the defendant said he wrote the revue for the Empire, but did not embody a character entitled Lord Helpus. Possibly an actor had worked in the name, as Lord Chesterfield's name had been dragged in recently. (Laughter.)

Mr. Napoleon Lambelet gave evidence that he posted the play back to the plaintiff at Harrow after he read it.

The jury returned a verdict for the defendant.

Judgment accordingly.

TRUEMAN v. COLLINS. — COMMISSION CLAIM.—ENGLISH GIRLS AND CONTINENTAL CAFES.

8 The case of Trueman *v.* Collins before his Honour Judge Woodfall in the Westminster County Court was an action by Kelson Trueman against Joe Collins for £16, being 10 per cent. commission on an engagement. Mr. E. F. Lever (instructed by Messrs. Roberts, Seyd, and Co.) was for the plaintiff, and Mr. Doughty (instructed by Messrs. Judge and Priestley) for the defendant.

Mr. Lever said plaintiff was an agent, and the Stella Girls Troupe was under the management or superintendence of the defendant. Plaintiff obtained an engagement for the Stella Girls at Vienna, and for some reason, which had nothing to do with the plaintiff, the troupe did not perform. Plaintiff had earned his commission by securing the contract. There was some question of the hall deducting half the commission. Perhaps he might be informed what the defence was, as he could not see that there was one.

Mr. Doughty said defendant had not received anything from Vienna. If plaintiff had a claim it was for damages, and then he must prove it was defendant's fault that the money had not been received. Continental halls deducted 10 per cent. from the salary and kept half of it. In this case nothing was deducted from the salary, because there was no salary. There was another substantial defence.

The Plaintiff said he was a dramatic, concert, and operatic agent, of Piccadilly Mansions, Shaftesbury Avenue. He secured an engagement for the Stella Girls at Ronacher's, Vienna. The custom as to commission on the Continent was very elastic. Sometimes 15 per cent. was deducted from salary and the hall kept 5 per cent. He had heard the reason for the performance not going on was that the bill matter was not received in time.

Cross-examined, plaintiff said that the only reason given was that the bill matter was not in time. He was not aware that the troupe went first to Carlsbad and Buda Pesth and then on to Vienna, and he did not know whether the girls were expected to give an ordinary music hall turn in the hall and then at an adjoining café. He did not know whether there was a café attached to the hall. He had heard nothing about the girls not being allowed by their manageress to walk about with men in the café after the performance. He had no knowledge that the manager at the hall at Carlsbad wrote to the managers at Buda Pesth and Vienna.

Mr. Doughty: You would agree that it was an undesirable thing to allow eight English dancing girls to be forced into a café?

His Honour: I should have no hesitation in holding that. It is a matter for me to decide, but, of course, it would have to be proved.

The defendant gave evidence that he sent the bill matter and words of songs on August 27, and the performance was to start on October 1. The bill matter and words of songs had to be supplied thirty days before the date of opening. He received a telegram from Vienna that the contract was cancelled as the words of songs had not been sent in time. He sent them with the bill matter. He told plaintiff the reason for the cancelling was that he would not be a party to the girls being forced into the café. This matter had cost him £300.

Cross-examined: He concluded what the reason was from what had happened at Carlsbad. The girls were told at Carlsbad that the contract at Vienna was going to be cancelled as he would not allow them to "work the café" after the performance. Ronacher's "hunted up" the reason given for not going on with the contract. He made no suggestion against Ronacher's further than that he believed the reason for cancelling the contract was the message from Carlsbad that he would not consent to their appearance in the café.

His Honour stopped the case and gave judgment for the defendant, with costs, without going into what he termed the "unpleasant suspicion" about the café. Plaintiff had failed to prove his case. Defendant swore he sent on the songs with the bill matter, and plaintiff would have had to prove, had he claimed damages, that it was defendant's fault that the money upon which he claimed commission was not earned.

HARDACRE v. CORELLI AND ANOTHER.—INFRINGEMENT OF PLAYRIGHT.

9 At the Manchester Assizes before Mr. Justice Grantham and a common jury, Mr. John Pitt Hardacre claimed damages for an alleged infringement of the "Bullock" version of *East Lynne* from Messrs. Corelli and Co., Arthur Corelli, and Coleman Davis, of the Hippodrome, Ellesmere Port. Plaintiff was represented by Mr. Wharton and Mr. Macbeth (instructed by Mr. J. H. Cooper), and Mr. Tobin, K.C., M.P., and Mr. Sandbach (instructed by Mr. R. D. Morgan) appeared for defendants. The defence was that plaintiff was not the registered owner of the dramatic rights of the play which was produced, nor did the defendant Corelli cause the production to be presented by his authority.

Mr. Wharton said plaintiff claimed the exclusive power of producing the "Bullock" version, which Mr. Hardacre had purchased from Mr. Colman Chute.

Mr. Tobin: What we say is that we acted a different version called "Dick's" version.

Mr. Wharton explained that in Dick's version there was no policeman, except the man who made the arrest. Counsel then proceeded to compare the two versions, a shorthand note having been taken of the performance at Ellesmere Port in June last.

Mr. Tobin, for the defence, said Mr. Corelli was manager of the Hippodrome at Ellesmere Port, and was in effect Corelli and Co. Mr. Coleman Davis was the proprietor of the touring company which played the piece. Mr. Corelli did not authorise the representation of any portion of the "Bullock" version. What happened was that Mr. Coleman Davis's company of seven were engaged at a salary of £13 10s. per week to produce several plays, including Dick's version, which was played for three nights. Mr. Davis assured Mr. Corelli that he only played the Dick version, and Corelli told him he must not infringe any rights, and the actors were also similarly warned. If Mr. Corelli was to be hit because two men of Mr. Davis's company suddenly stole a bit of "gag" from the Bullock version it would be unfair.

Arthur Corelli, the defendant, said that for two weeks Mr. Davis produced his own plays, but things were not going well, so they tried *East Lynne*. He did not know of the Bullock version till the writ was served, and under no circumstances would he have allowed any "cribbing" from any copyright version. Cross-examined, he said he did not know Mr. Hardacre had been running *East Lynne* for twenty-five years, though he might have associated his name with the play latterly.

Mr. G. J. Kavanagh, Mr. Corelli's stage manager, said that at the rehearsals Mr. Davis told the actors to stick to the Dick version.

Mr. Wharton said that in addition to an injunction, Mr. Hardacre claimed the penalty fixed by law of £2 for each of the three performances.

The jury returned a verdict for the plaintiff and awarded him £6 damages. His Lordship also agreed to grant an injunction with costs.

BENSON v. WORSWICK AND OTHERS—SLANDER ACTION.

Before Mr. Justice Lawrence and a special jury at Manchester Assizes was heard an action brought by Mr. William Benson against Mr. H. J. Worswick and others, in which £1,000 damages were claimed for alleged libel and slander.

The plaintiff, Mr. William Benson, was the inventor of a "resonance" chamber which was installed in the Wigan theatre of the defendants, Mr. Henry James Worswick, of the Wigan Entertainments Company, and Mr. John Worswick, of Messrs. Worswick and Sons, theatrical proprietors, Wigan. This was during the time plaintiff was conductor at defendant's theatre. But subsequently plaintiff became interested in a Leigh house, and later at Nelson, and his allegation was that in 1909 defendants wrote to the architects of the Nelson Hippodrome, as the result of which he lost a valuable contract for the installation of his invention. He further complained while he (plaintiff) was musical director of the *Miss Lancashire, Ltd.* company, then contemplating a visit to Wigan, Mr. Worswick telephoned to Mr. Barton, manager to Miss Baines, of *Miss Lancashire, Ltd.*, at Blackburn, and used the following words. "This man Benson has caused us a lot of trouble. We will not print his name on the day bill, or even allow him to enter our theatre, because he is a wrong 'un." This, it was represented, was followed by a suggestion that plaintiff should be given the "sack." Plaintiff stated that in consequence of Messrs. Worswick's letter to Nelson he lost a contract worth to him £100.

For the defence, Mr. Langdon contended that the alleged slander to Barton over the telephone was not proved, whilst the slander part of the case was quite different from that pleaded. The letter to Nelson was not libellous.

His Lordship ruled that the letter was not defamatory, and the alleged libel was withdrawn from the jury.

The jury returned a verdict for the defendants.

THE LICENSING OF AGENTS.—POLICE COURT APPEALS.—ARTHUR HAMPEL.—FRITZ'S AGENCY.

At Bow Street Police Court, Mr. Curtis-Bennett again had before him the adjourned summons against the London County Council for having refused to grant to Arthur Hampel a license to carry on a theatrical and variety employment agency in Shaftesbury Avenue.

Mr. Bodkin, who represented the London County Council, said that when the case first came before the Court certain legal points were raised as to the procedure, and as to the service of particulars of the refusal to grant the license within the time mentioned in the statute. The magistrate decided those points in favour of the Council, and the summons was adjourned in order that the complainant might appeal against his ruling in the High Court. Mr. Hampel's solicitor had since written to say that his client had been put to such expense in applying for his license that he did not propose to proceed further with it. He (Mr. Bodkin) therefore asked that the appeal of the complainant against the decision of the Council should be dismissed with costs.

Mr. Curtis-Bennett marked the register "Appeal abandoned," and awarded the Council £15 15s. costs.

FRITZ'S AGENCY.

Fritz's Agency, Limited, appealed, through their secretary, Mr. Frederick Lamport, against the refusal of the London County Council to grant them a license to carry on an agency at 166, Shaftesbury Avenue.

Mr. George Elliott, K.C., and Lord Tiverton appeared for the appellants, and Mr. Bodkin represented the County Council.

Mr. Elliott said Fritz's Agency was a private company, the secretary of which was Mr. Frederick Lamport, whose name was put forward as the person to whom a license should be granted. What was understood to be the objection on the part of the Council was that certain of the individual directors or shareholders had been guilty of conduct which was undesirable in relation to an agency of this kind, or that Leopold Fritz, who was the managing director and undoubtedly the most active member of the company, had himself been in a position which would make it undesirable that this particular company should be granted a license. When the whole matter was gone into it would be found that, however just the allegations against Mr. Fritz might be in relation to purely financial matters, there was no foundation for the suggestion that he or any member of the company had been guilty of any conduct in relation to the variety business which had called forth the slightest complaint from any variety artist or anyone connected with the profession. The matters alleged against him were utterly irrelevant, and ought not to have engaged the attention of the Council for a single moment.

The first ground of objection was that the company was registered solely for the purpose of carrying on, in the guise of a limited company, a business really owned and conducted by Mr. Leopold Fritz, and that the person applying for the license was not responsible for the conduct of the business. That was untrue, because, besides being the secretary, Mr. Lamport was the manager of the company, and to a large extent controlled the business of the company, Mr. Fritz often being in the provinces for six months in the year. The second objection was that the company was a mere alias for Leopold Fritz, and was not a substantial company. But, said counsel, it had been decided in the House of Lords that so long as the provisions of the Companies Act were complied with, the fact that only one person was in control did not affect the validity of the company. The third part set forth was in relation to Mr. Fritz's private financial difficulties, but as there had been no complaint in connection with his business, he did not think that was a sufficient reason for refusing a license. The fourth objection was that Mr. Fritz was not a suitable person to hold a license, having regard to a judgment obtained against him by Messrs. Oldfield in April, 1910, and his having been warned off the course and posted as a defaulter at Tattersall's, and to his having been refused membership of the Variety Agents' Association.

Every one of these objections, said Mr. Elliott, was capable of the most simple explanation, and could be minimised to almost nothing. The statement that he had been refused membership of the Variety Agents' Association was the most illusory of the whole lot. Mr. Fritz was one of the creators of the original association. When the new association was formed there was on the committee a person with whom he had had some personal

difference, and, without any reason being assigned, he was refused membership for the time being. The committee had since met him in an amicable spirit, and negotiations were proceeding with a view to his reinstatement.

Mr. Leon Zeitlin, booking manager of the London Syndicate Halls, spoke as to the reputation borne by Mr. Fritz as an agent. He said he had known him for eight years, and was not aware of any reason why he should not continue to carry on his business.

In reply to Mr. Bodkin, he said he had no knowledge of the fact that Mr. Fritz had also traded in Charing Cross Road as a commission agent.

Mr. Sam Mayo, comedian, expressed the opinion that Mr. Fritz was "one of the best agents in the business and a very honourable man."

Mr. Allen Massey, manager of Messrs. Oldfields, the company referred to by counsel, said that Mr. Fritz had paid his firm all he owed them, with costs. His firm had obtained judgment against about half a dozen agents who had obtained licenses from the London County Council.

Mr. Charles Francis Reed, of the London Theatre of Varieties, Limited, Mr. Harry Masters, of the same company, Mr. Arthur Williams, manager of Collins', Mr. Victor Rowe, Mr. Monte Bayley, and Mr. John Blackburn Taylor gave evidence in favour of Mr. Fritz.

The case was adjourned until March 17, when further evidence was given in favour of the agency.

The case was again before the magistrate on March 24, when further evidence was heard; also on March 31, when Mr. Bodkin, who appeared for the Council cross-examined Mr. Leopold Fritz, the managing director of the company, as to a commission agent who at one time rented one of his offices, and was desirng to put a question as to a betting transaction when Mr. George Elliott, K.C., who appeared for the appellant, interposed. Mr. Elliott submitted that as the alleged incident was not included in the particulars which the Council had, under their General Powers Act, given for their refusal to grant the agency a license, Mr. Bodkin was not in a position to cross-examine upon it.

Mr. Curtis Bennett said he quite agreed with Mr. Elliott.

Mr. Bodkin, after arguing the matter at some length, said the Council regarded it as one of great importance, and the case was adjourned sine die to enable them to appeal against the magistrate's ruling.

[For proceedings in High Court see May 19; see report further proceedings at Bow Street, October 6.]

STAGE PLAYS IN MUSIC HALLS.—PALLADIUM HEAVILY FINED.

11 At Marlborough Street Police Court, the London Theatres of Varieties, Limited, of Randvoll House, 39, Charing Cross Road, W.C., was summoned, on the information of Mr. Alfred Williams, on behalf of the Theatrical Managers' Association, for keeping the Palladium, Argyll Street, W., on certain days, between January 30 and February 11, for the performance of stage plays without the authority of Letters Patent or the license of the Lord Chamberlain.

Mr. Bodkin appeared in support of the summons, and Mr. W. Taylor Parkes was for the defence.

Mr. Parkes said he would plead guilty.

Mr. Bodkin said proceedings were taken under the Theatres Act, 1843. Two sketches were produced which came within the provisions of the Act. One was the Forum scene from *Julius Cæsar*, in which Mr. Lewis Waller took the part of Mark Antony, and which lasted thirty-five minutes. The other was a compressed version of Bizet's opera, *Carmen*, lasting twenty-two minutes. Two performances of each sketch were given each day, and it would be seen that they took fifty-seven minutes to perform. In the Forum scene seventy "supers" were employed, and in *Carmen* fifty supers. The Palladium was not licensed by the Lord Chamberlain, having only the license of the London County Council, and it was felt that the production of such pieces caused serious injury to theatres that were licensed by the Lord Chamberlain.

Mr. Mead said there seemed to have been a persistent disregard of the Act, after many warnings and in breach of the very liberal concessions made by theatrical managers. The law must be vindicated, and he should fine the defendant company £150 on the first ten days, being at the rate of £15 a day, £10 on the eleventh day, and 10s. on the twelfth—a total of £160 10s.

TERRY v. GILMORE.—A SLANDER ACTION.

At the Manchester Assizes, Mr. Herbert Edward Terry brought an action against

13 Mr. G. Gilmour, managing director of the Empire, Stockport, claiming damages for slander and false imprisonment.

Mr. Gibbons (instructed by Messrs. Judge and Priestley) outlined the plaintiff's case. It was to the effect that Mr. Terry produced a sketch *Wanted* at the Empire, Stockport, in May, 1909, his terms being £35 a week, and on the Tuesday night he drew £4 to cover incidental expenses. On the Wednesday night, after the first performance, the defendant then complained that the contract was not complied with, inasmuch as there ought to have been six principals in the sketch, whereas two of the persons in the sketch were local men engaged in Stockport. He called upon the plaintiff to withdraw *Wanted* for another sketch called *Retribution*. The plaintiff said this was impossible, and the defendant replied that he would pay the plaintiff for the three nights he had performed, and he could then take himself and his company away. On the Thursday plaintiff, in defendant's office, was handed £17 10s., less £4, but he refused to sign a receipt in full discharge. The defendant thereupon became angry, said the plaintiff had got £17 10s. from him by false pretences, and that the plaintiff had swindled him. He told his manager to go for the police, and, as the plaintiff alleged, locked the door of the office and set his back against it so that the plaintiff should not leave. Two officers—one in uniform and one in plain clothes—arrived, and the defendant then charged the plaintiff with obtaining money by fraud. The constables, however, refused to take the charge, and the defendant then told the plaintiff to clear out. The defendant was sued in the Marylebone County Court for the balance of the amount due, and the plaintiff got judgment in his favour.

Mr. Terry gave evidence bearing out his counsel's statements.

A police officer named Graham said the door was opened from the inside. The defendant told the witness to take Mr. Terry into custody, but he refused.

Mr. E. K. Nelson, a member of Mr. Terry's company, said the door was locked.

Mr. B. Nathan, agent, who had acted for the plaintiff, spoke of the difficulty he had had since this occurrance in getting an engagement for Mr. Terry.

Mr. W. G. Gilmore, the defendant, said he was a qualified solicitor, but had not taken out his certificate for two years. He was very much dissatisfied with the sketch produced by

the plaintiff and considered he had broken his contract. There was no key or bolt on the door and it was not locked. He did not, indeed, leave his chair at his desk while the police were sent for. He denied that he gave the plaintiff into custody. His idea was that the presence of the police would induce the plaintiff to give back the money. He told the officers that the plaintiff had obtained the money by means of a trick.

Mrs. Gilmore supported in evidence the statements made by the defendants. She said she thought the plaintiff had been guilty of a piece of sharp practice.

The jury, after a short consultation, found for the plaintiff, and awarded him £500 damages.

Judgment was given accordingly.

SIEGENBURG v. LURION.—THE PARAGON PANTOMIME FIASCO.

13 Miss Lottie Siegenberg, residing at Highbury New Park Road, N., sued Mr. Raoul Lurion, of Finchley Road, Hampstead, in the Marylebone County Court, for £16 10s., being the balance of three week's salary due to her in connection with the production of a pantomime at the Paragon.

Mr. H. D. Samuels (instructed by Mr. T. E. Crocker) was counsel for the plaintiff, and Mr. Coumbe (instructed by Messrs. Swepstone and Co.) represented the defendant.

Mr. Samuels said the plaintiff was engaged by the defendant to play the part of Alice in the pantomime of *Dick Whittington* at the Paragon, and she played for a week. She was to receive £6 weekly. The artists were informed that there would be "treasury" after the Saturday's *matinée*, but when the plaintiff applied for her salary she failed to obtain more than a sum of 30s., and she was afterwards informed that a syndicate with which the defendant was connected was responsible and not the defendant personally. The syndicate was in liquidation, and the plaintiff's case was that her engagement was made with the defendant, to whom she looked for the amount claimed.

The plaintiff, in evidence, emphatically denied that when she entered into this particular contract she was informed that it was in connection with a syndicate.

Mr. Coumbe said Mr. Lurion was a young gentleman with interests in the City, and he came in contact with a man who said he could get a production staged on consideration of payment to him of £100. He said it would be a good going concern, and that there was going to be a little syndicate formed to take over his liabilities in connection with stage productions. The plaintiff signed a contract with the individual referred to, who appeared to have made contracts "all over the place." The defendant, said counsel, told the plaintiff that her contract would be taken up by the syndicate, and he therefore could in no way be held responsible.

In evidence, the defendant said he had every confidence in the syndicate when the scheme was mentioned to him, and all throughout he had acted in a perfectly bona-fide manner. He understood that the syndicate was to be formed with £250, and he got his father and a friend to advance him money to put into it.

Mr. Samuels: Did you not tell the plaintiff that you would be responsible for the money?—Never in my life. I said the syndicate would take it all over.

Did you think it would be right if a syndicate took it over?—Yes, I had every faith that it would be so.

I put it to you that it was simply a dodge by which you could escape liability?—I had no personal interest to dodge liability.

Mr. Samuels submitted that the defendant entered into a contract with the plaintiff before the formation of the syndicate, for which only two applications were made for shares, without there being any allotment.

His Honour said it was a very unfortunate business. The evidence did not afford proof of a distinct contract having been entered into with the defendant, and the plaintiff was shown to be no novice in such matters as she had entered into a good many contracts previously. There would be judgment for the defendant, but without costs.

FOX v. WEATHERSBY.—AGENTS AT LAW.

14 In the Westminster County Court, the case of Fox v. Weathersby was before his Honour Judge Woodfall. It was a dispute between two agents over commission on an Australian tour.

Mr. Black was counsel for the plaintiff, John Gallimore Fox. He said both parties were theatrical agents, the defendant carrying on business in the Strand. Mr. Anderson, of Melbourne, Australia, came over to procure artists for a pantomime, and defendant was his agent, engaging, through plaintiff, Miss Lilian Lea and Foreman and Fannan. It was a six months' engagement for Melbourne and a tour. Plaintiff's commission would be £79 odd, and he received £46, leaving £33 odd due. Defendant agreed to pay plaintiff when he received the money from Anderson, who deducted it from the salaries of the artists. The artists having returned to England, plaintiff sought the balance of commission due, and defendant, stating he had not received his money from Anderson, cablegrams were sent. Defendant told him £150 had been received, and later that £250 had been received.

Mr. Turner, counsel for the defendant, said the defence was that the money had not been received from Anderson. To use a colloquialism, Anderson had left defendant "in the cart." Money had been received, but not to apply to commission.

The plaintiff gave evidence in support of Mr. Black's opening, and, in answer to the judge, said he only knew from defendant himself that £150 and £250 had been received from Anderson.

Mr. Turner produced an account showing the amounts received from Anderson and the amounts expended on his behalf for artists' fares to Australia, etc. Defendant had paid some money to plaintiff, but it had been received for printing and in connection with other matters. Anderson had left him in a hole and he was about £100 out of pocket on the business.

His Honour interposed while defendant was giving evidence, asking Mr. Black if he had better not take a non-suit if he was not in a position to displace the evidence of the defendant that the money to be applied to the commission had not been received from Anderson.

After consultation Mr. Black agreed, and a non-suit, with costs, was entered.

THE KINEMATOGRAPH ACT.—D. J. CASHSTEIN.

15 At the Old Street Police Court, David Jacob Cashstein was summoned, at the instance of the London County Council, for allowing the Paragon to be used for the purpose of exhibiting pictures by means of inflammable films without being licensed in accordance with the provisions of the Act.

A fine of £10 and two guineas costs was imposed.

THE KINEMATOGRAPH ACT.
THE UNITED ELECTRIC THEATRES.

15 At the Thames Police Court, the United Electric Theatres, Limited, 422, Strand, were summoned, before Mr. Chester Jones, for a breach of the Kinematograph Act, 1909, at one of their electric theatres in the Mile End Road.

Mr. C. C. Albrook, on behalf of the L.C.C., said that one of their inspectors found a quantity of litter and highly inflammable material in the winding-room, which adjoined the operating-room. On two previous occasions there had been similar contraventions.

Mr. Chester Jones said that the offence was not a serious one, and ordered the defendants to pay 23s. costs.

DE MERA v. SALES.—PAYMENT FOR SCENERY.

20 At the Marylebone County Court, before his Honour Sir W. Lucius Selfe, Mr. Ferdinand de Mera, scenic artist, claimed £11 10s. from the J. Rowland Sales Agency, in respect of scenery supplied for a music hall sketch. The defendant counter-claimed for £15, alleging defects in the scenery and inability to produce the sketch in consequence.

The plaintiff's case was that in November, 1910, the defendants instructed him to construct and paint them a French window, for which he was to receive £4. He received £3 on account, and a second order was then given him to paint a scene with a French window inset. He fulfilled the commission. Certain alterations were suggested, such as the painting in of additional foliage, and these were carried out by the plaintiff, but when he sent in his account the defendants complained that the scenery was defective, and had not been delivered to time, and they therefore declined payment.

For the defence it was stated that the scene when delivered was "blurred" as if it had been folded up while the paint was wet. The window inset was also too heavy for the canvas, and there were no "pockets" such as were necessary for proper support.

Mr. George Isenstein, manager to the defendant agency, said the sketch was sent from London to the Manchester Tivoli, but the scene again fell down on the heads of those on the stage.

After hearing several witnesses his Honour gave judgment for the plaintiff on the claim for £1 and for the defendants on the counter-claim for £4 and costs.

DEMPSEY v. BESTIC. ALLEGED BREACH OF CONTRACT.

21 Before Mr. Justice Darling and a special jury in the King's Bench Division, an action brought by Mr. William Patrick Dempsey against the Rev. Alexander James Bestic, as administrator of the estate of his brother, the late Mr. Charles M. Bestic, actor and manager, to recover damages for an alleged breach of contract was heard. The defendant denied the contract.

Mr. S. A. Farleigh and Mr. Ramsay appeared for the plaintiff, while Mr. Marshall Hall, K.C., and Mr. Spokes represented the defendant.

The plaintiff stated that in 1908 Mr. C. M. Bestic was about to go on tour with a musical comedy entitled *The Flower Girl*, and a day or two prior to November 26 plaintiff received a letter from Mr. W. T. Gliddon, musical composer, in which that gentleman, acting on the instruction of Mr. Bestic, asked him if he was willing to go on tour with the play and to undertake the part of Joe Wheeler. Eventually the witness agreed to play the part for £6 a week. He received the MS., but Mr. Bestic subsequently refused him the right to perform the part.

Mr. W. T. Gliddon, playwright and musical composer, stated that in asking the plaintiff to go on tour with the company he acted on the instructions of Mr. C. M. Bestic.

Mr. J. J. Stanford, secretary to the late Mr. C. M. Bestic, gave evidence for the defence. He said that Mr. Bestic engaged the artists, and Mr. Gliddon had no general authority to engage them.

Mr. Henry Adnes, stage manager, stated that when the rehearsal for the principals of *The Flower Girl* was in progress Mr. Dempsey arrived, and after going through a portion of his part declared himself dissatisfied with it. He also said that he could not possibly be ready to play the part at the date required. Witness thereupon proceeded to find another actor to take the part.

Mr. J. T. MacCallum said that he commenced to study the part on a Thursday and played it on the following Monday night.

The jury returned a verdict for the defendant.

SALMO v. BARRASFORDS, LIMITED.—THE OCCUPATION AND POSSESSION CLAUSE.

21 In the King's Bench Division, the case of Juno Salmo v. Barrasfords, Limited, was heard before Mr. Justice Scrutton. The plaintiff, Mr. Juno Salmo, known on the variety stage as "The Devil Dandy," sued the defendants for damages for alleged breach of agreement to employ plaintiff at the Birmingham Hippodrome for a week, commencing July 4, 1910, at the salary of £20 weekly. Defendants said the contract was subject to the condition that the defendants should be in occupancy and possession of the theatre, and that the theatre was closed before the date when the engagement was to commence, and therefore they were not liable. Mr. Doughty was for the plaintiff, and Mr. R. W. Turner for the defendants.

Mr. Doughty said it was true the Hippodrome was closed on the date in question, but that did not relieve the defendants, as the words of the contract were "subject to the provision that the theatre is in the occupation and possession of the management." He said the "management" must mean those who were responsible for the Birmingham Hippodrome.

Mr. Turner, for the defendants, said there never was, in fact, any agreement between the Birmingham Hippodrome, Limited, and the defendant company. The words of the contract shut the plaintiff out. What happened was this: Mr. Barrasford and four other gentlemen in 1904 became lessees of the Tivoli, Birmingham, which subsequently became the Birmingham Hippodrome. Mr. Barrasford was the owner of a number of other halls in Liverpool, and his interests were formed into a company called Barrasfords, Limited. In order that these interests might become assignable to that company, his interests in the Tivoli were formed into the Birmingham Hippodrome, Limited, and in that he had one-fifth share. Mr. Barrasford was the managing director, and he assigned his share in the company to Barrasfords, Limited. He also drew a salary as director of the Birmingham Hippodrome. The defendants never had control or occupation of the Birmingham Hippodrome, and in February, 1910, during the currency of that agreement, Mr. Barrasford died. In June, 1910, the Birmingham directors shut up the Hippodrome because it did not pay, and the defendants never had an assignment of the lease, because the lessees had refused to sanc-

tion an assignment. In December the interests of Barrasfords, Limited, were assigned to the Variety Theatre Controlling Company. It was quite clear that the "management" referred to in the contract were not in possession and occupation of the Hippodrome at the time when plaintiff's engagement was due.

Mr. Doughty contended that the word "management" must be taken to mean Barrasfords, Limited, and no one else.

Mr. Beech, a Birmingham accountant, gave evidence for the defence.

His Lordship said that, in the circumstances, he must give judgment for the plaintiff for the amount claimed, viz., £20, with costs on the High Court scale.

WHITE v. BISHOP AUCKLAND PAVILION PICTURE PALACE.

21 Before Judge Bonsey, in the Auckland County Court, Flake White, lightning cartoon artist, claimed £7 balance of salary owing under an agreement with the proprietors of the Pavilion Picture Palace, Bishop Auckland.

The case for the plaintiff was to the effect that in November, 1910, White was engaged at the Tivoli, at Spennymoor, decorating the hall. Whilst there Mr. Hemming came to see him. As a result of the conversation White agreed to take £9 for six days and six nights, to do the decorating work and a turn at two houses a night during the week. An agreement was drawn up to this effect.

On the Wednesday, during the week, plaintiff was carrying out his agreement. Plaintiff received £2. On the Saturday night plaintiff was offered a further £2 10s. for his work, but this White refused.

Mr. Hodgson submitted that according to his client's reading of the agreement plaintiff had bound himself to decorate the hall, whether it took him one, two, or more weeks. Having not done so, the claim failed. The defendants also contended that White had wasted his time.

His Honour said it seemed to him, having regard to all the circumstances, that there was not sufficient evidence of the plaintiff's negligence to deprive him of his money.

Judgment was entered for plaintiff for the full amount with costs.

BARKER MOTION PHOTOGRAPHY v. BIJOU, CAMBERWELL—LITIGATION OVER "HENRY VIII." FILM.

23 Before his Honour Judge Parry, at the Lambeth County Court, the Bijou Picture Palace, Camberwell, was sued by the Barker Motion Photography, Limited, to recover £40 for the hire of the film representing Sir Herbert Tree's production of *Henry VIII.* by defendants from plaintiffs for a week, dating from February 27.

Mr. Saunders, counsel for defendants, said a contract was entered into by which his clients were to pay £40 for the exclusive right of presenting the film at Camberwell. The only question was whether the exclusive right was for one week only. Before defendants showed the film they discovered that a rival theatre in Camberwell was advertising the same thing for the following week. Defendants had advertised that they had the sole right of the performance in Camberwell, and on that account paid £40 for the film. Counsel contended that it was a case of misunderstanding by plaintiffs of the word they used.

The defendants' managing director gave evidence of a conversation he had over the telephone with a representative of the plaintiffs. He said on the telephone that £40 was a tremendous price, and the reply was: "Look what you are getting. Nobody else in Camberwell can produce the film. You will have the exclusive right." When the film was about to be produced at a rival theatre he wrote to the plaintiffs, who replied that defendants had only the exclusive right for one week.

Witness was shown a letter written in reply to one from plaintiffs asking him to confirm the verbal contract over the telephone. In this letter defendants made no mention of exclusive rights.

The Judge: You are invited to confirm a verbal contract made over the telephone, and you do so by leaving out the most important point.

Judgment was given for the plaintiffs for the amount claimed.

WADE (ROBEY) v. O'BRIEN AND OTHERS.—ACTION FOR LIBEL.—THE "ROBEY-PHONE."

28 Before Mr. Justice Darling and a special jury in the King's Bench Division, G. E. Wade (George Robey) brought an action against Mr. Francis Salmon O'Brien, Mrs. Ada O'Brien, and George Robey, Limited, of Coventry, for damages for libel and an injunction restraining the defendants from passing off gramophones, etc., as the goods of the plaintiff. It was complained that the defendants had published advertisements which were defamatory of the plaintiff. The defendants denied that they passed off any goods as the plaintiff's, or that they had published any defamatory statement concerning him. They further said that Mrs. Ada O'Brien has carried on business as George W. Robey or George Robey since 1905.

Mr. H. E. Duke, K.C., and Mr. Harold Simmons appeared for the plaintiff; while Sir E. Carson, K.C., Mr. George Elliott, K.C., and Mr. J. F. Eales represented the defendants.

Mr. Duke, in opening the case for the plaintiff, said that his client had enjoyed a good deal of popularity in his profession under the name of George Robey, and he desired to retain it. For some years the defendants, Mr. and Mrs. O'Brien, had dealt in bicycles at Coventry, and a short time ago they were anxious to deal in gramophones and gramophone records. They commenced to use the name of George Robey, and in 1908 they advertised themselves under that name. In doing this the defendants infringed the plaintiff's right in the use of the name George Robey. By the defendants' circulars and advertisements, at the bottom of which were the words "George Robey, World's Provider, Coventry," people were led to believe that the business was being carried on by the plaintiff. It was well known that the plaintiff made a speciality of representations of feminine characters. Amongst the published matter was a representative depicting the plaintiff in the familiar character of "Mrs. Blobbs, widow." The defendants also published a representation of the plaintiff as a domestic servant with the song "Let me love thee."

The defendants entered into a contract with a young man, George Robey, by which he was to enter their employment, and they were to be at liberty to use his name. The plaintiff's case was that the defendants intended that the public should attribute the business to him, and that his reputation would suffer if his name were associated with the business.

Mr. Duke contended that it was a discredit to the plaintiff to be thought to be concerned in a disreputable and bogus company of this sort. He had not come before the court to obtain damages or an advertisement, but simply to put an end to an intolerable state of things.

Mr. Robey stated that he was educated as a civil engineer, and twenty years ago he entered the music-hall profession as a comedian. The name of George Robey was of great value to him.

Mr. Duke: What value do you attach to it?

The Plaintiff: All the money I receive.

Sir E. Carson: That is for your singing.

The Plaintiff: No, it is not for my singing. Continuing, the plaintiff said that when he first received letters about gramophones he thought that they came from lunatics. When he had been performing some persons in the audience shouted out, "George, your gramophones are rotten"—(laughter)—and "What price the gramophones." People had come to the stage door of a hall where he was performing for the purpose of asking him about the gramophones, but he had not seen them. Last year he became aware of the formation of George Robey (Limited). He sang for the purpose of enabling the Gramophone Company to produce records of his songs.

In cross-examination by Sir E. Carson, the plaintiff said that he had a friend at school named Robey, and when he became a comedian he thought it was a good name to advertise.

Did you think it was a better name than Wade?—Yes, and my family rather objected to my using the name of Wade.

Why?—I cannot say. Old-fashioned people do that sometimes. The witness, continuing, said that he was not connected in any way with any gramophone business.

Mr. Justice Darling: Suppose the defendants called themselves Wade instead of Robey, would you mind then?—That would not make any difference to me at all. I am not known to the general public as Wade.

Evidence was given by various people who had bought gramophones and were dissatisfied.

Mr. Arthur Edward Taylor, in the department of the Registrar of Joint Stock Companies, said that George Robey, Limited, was registered on September 12 last, the nominal capital being £100.

Mr. Ed. Foster, of the Grand, Birmingham, said that the plaintiff's name had a value apart altogether from his performances in the music halls. The publication of the defendants, which represented a domestic servant singing a love song at the gramophone, was an absolute copy of one of the plaintiff's attitudes on the stage.

Mr. Harry Masters: The picture of the domestic at the gramophone represented one of plaintiff's characters and attitudes.

George Robey, Coventry, said that he had worked for the defendants at different periods. On one occasion the manager of the company sent for him and said "We are in a bad mess, and you can get us out of it." The witness replied that he would on condition that they found him work. "I was there for five months," added the witness, "and after they got what they wanted they gave me the sack." After being away three years they sent for him again, when the works manager told him that he would have work as long as possible.

Mr. Walter Gibbons said it would do plaintiff considerable injury if the public were led to think that he was connected with the defendants' business.

Sir E. Carson, for the defence, contended that plaintiff had disclosed no cause of action. There was no right of property in a name, and the law would not restrain the use of a name unless it was a case of passing off. Mr. George Robey had not established a business for the manufacture of gramophones. It was absurd to say that a firm calling themselves George Robey, Limited, with an address at Coventry, could be said to infringe any right to a name used by a London comedian. Sir Edward Carson added there was no damage proved. He submitted that no libel had been shown. There was no holding out that Mr. Robey was connected with the company—and no evidence that the company was disreputable.

His Lordship said he would leave the question of libel to the jury.

No evidence was called for the defence.

His Lordship left the following questions to the jury:—

1. Is the business carried on by the defendants in gramophones fraudulent and disreputable?

2. Are the circulars and prospectuses published by the defendants libels on the plaintiff?

3. Are the circulars calculated to lead people to believe that the plaintiff is interested in the defendants' business?

4. What damages, if any, would they award the plaintiff?

The jury answered the first three questions in the affirmative, and fixed damages at £100.

Judgment was entered for the plaintiff, and his Lordship granted the injunction.

HUDSON v. SHEPPARD.—INFANTS AND BENEFICIAL CONTRACTS.

29 At the Bloomsbury County Court, Judge Bacon had before him the case of Hudson v. Sheppard, which involved the important point of the validity of a contract entered into by a minor. The plaintiff, Mrs. Amy Hudson, sued Miss Dorothy Sheppard (Dorothy Dayne) to recover the sum of £100 for breach of contract.

The plaintiff was represented by Lord Tiverton and the defendant by Mr. Highmore.

Lord Tiverton explained that the defendant had entered into a contract with the plaintiff to take lessons from her, and the remuneration was to be a percentage of her earnings on the stage during three years. It having been put forward for the defence that the contract was invalid on account of the defendant's minority, Lord Tiverton said that his contention would be that the agreement was for the defendant's benefit, and therefore it was binding.

The plaintiff then gave evidence. She said that she was a teacher of voice production and singing. In February, 1910 the defendant came to see the plaintiff with a pupil of hers. She said she wished to study with her. Nothing definite was done, as she wished to consult her mother as to all that was taking place.

Lord Tiverton then read a letter by the defendant, in which she said she had been talking the matter over with her mother, and the latter thought it was a very excellent offer, and one that would prove very beneficial.

On the following day, the plaintiff continuing said, the defendant came to see her and signed the agreement. The plaintiff explained that the defendant attended forty-seven lessons, but frequently there were letters from her stating that she was unable to attend. She produced her diary to show that it contained the word "absent" when those letters were received. She was always ready to give the lesson. The defendant had had a part in *Tantalizing Tommy*, and was an understudy in the same play.

The defendant's voice gained in volume, and she promised to be very successful. The total amount earned by the defendant from February, 1910, to February, 1911, was £111. She estimated about £240 a year, or £8 a week for thirty weeks in the year as the earnings of defendant in the coming year.

What would you call a fair estimate for the year afterward?—I should think from £10 to

£12, making an average of £300 in the thirty weeks.

The year after?—Certainly not less than £12. She was a young woman of talent, and was capable of earning the amount.

Judge Bacon: What are you suing for?

Lord Tiverton: We are suing for £100.

To plaintiff: Have you been perfectly willing to continue your part of the contract?—Yes, most decidedly, and I do not know why she ceased to come.

Mr. Highmore: Do you know that at present she has not an engagement?—I do not know.

And no prospect?—I have not seen her, so I cannot say.

In reply to other questions plaintiff said she did not consider the agreement was a harsh one. The last lesson was given in November, but before that there had not been any suggestion by the defendant that the agreement was not a reasonable one.

Miss Alice Joseph said that she carried on an agency. She had known Mme. Martin for about fifteen years, and considered her a very fine teacher of voice production and singing.

Mr. Highmore contended that the agreement was clearly not for the benefit of an infant, and quoted a judgment of Mr. Justice Darling in 1899.

Judge Bacon said it was a case of no cure no pay. Could it be urged that the contract was not for the benefit of the infant? She was not asked to sign an agreement binding her for payment for lessons. No, the plaintiff said, "I will train you, and as a result you will be able to repay me out of the earnings." If there were no earnings there would be no remuneration. He could not see a more honest agreement. Could there be any answer to the plaintiff's claim?

The defendant gave evidence, and said that she had an engagement before she met the plaintiff. She was receiving £2 a week.

Judge Bacon: Did that include *matinees?*—Yes. It was at the Playhouse, where she was an understudy. She had previously taken part in the Shakespeare Festival with Sir H. Beerbohm Tree. She was expecting another engagement shortly.

In giving judgment, his Honour said that he saw no hardship in the agreement. The plaintiff undertook to give lessons which would be beneficial, and all she said was, "I'll be paid by results." Nothing more honest, more straightforward than the confidence in the method of teaching he could not imagine. There had been an agreement which was broken by the defendant. He assessed the damages on the three years' earnings at £90. As £6 9s. had been paid, there would be judgment for £83 11s. and costs.

ALBERT HALL v. LONDON COUNTY COUNCIL—A STAGE PLAYS LICENSE NECESSARY.

In the Divisional Court, before the Lord Chief Justice and Justices Ridley and Bray, an appeal was heard on a case stated by the magistrate at Westminster, the question being whether a license for the performance of stage plays at the Albert Hall was necessary. The London County Council had taken out a summons against the Corporation of the Royal Albert Hall owing to the public performance of plays there without a license. The defendants contended that under their charters no license was required. The magistrate convicted, and the Albert Hall now appealed, Sir R. Finlay, K.C., and Mr. Cecil Whiteley, instructed by Messrs. Burchell, Wilde, and Company, appeared for the appellants, and Mr. Bodkin, instructed by Mr. E. Tanner, for the respondents.

Sir R. Finlay said that the performances were in a small hall holding about 250 persons, and it had been used since 1875 for theatrical performances, money having been taken on some occasions, but not on most. The performances were chiefly amateur performances, charity performances, and the representation of new stage plays. He argued that by virtue of the Royal Charter granted in 1867 and a supplemental one no license for the public performance of stage plays was required, such charters being tantamount to letters patent.

Mr. Bodkin argued that under the Act of 1843 letters patent were for the public performance of stage plays. He submitted that they would expect to find no such documents as the charters relating to the Albert Hall, having regard to the purposes of the incorporation of the society, an authority equivalent to letters patent within the meaning of the Act. The powers granted to the appellant corporation were for the advancement of science and art.

The Lord Chief Justice said, though he was not sure he agreed with all the magistrate's reasons, he felt that this building could not be used for the purpose of stage plays without a license from the Lord Chamberlain. He could not hold that on the facts the Royal Albert Hall and its buildings were licensed for stage plays by letters patent, for letters patent granted to theatres by the Crown were quite different from the charters in this case. That being so, a license was required, and this appeal must be dismissed, with costs.

Mr. Justice Ridley and Mr. Justice Bray concurred.

[For a report of original proceedings see STAGE YEAR BOOK, 1911, page 293.]

IRVING v. GRICE.—CLAIM FOR SALARY.

Before His Honour Judge Greenwell, at the North Shields County Court, the Mysterious Irvings brought an action against Robert L. Grice, proprietor of the Whitley Baths Pavilion, for the balance of a week's salary for their performance at that hall. Mr. G. W. Chapman appeared on behalf of the plaintiffs, while Mr. H. S. Mundahl appeared for the defendant.

Maynard Constantine Burrows said he was one of the partners of the Mysterious Irvings, and he and his partner were engaged to appear at the Whitley Baths Pavilion for the week commencing January 30. The act, which was entitled the "Auto-Boy," had been run by him for over two years. After completing the act witness went downstairs to dress, and on returning to the stage was told that Mr. Grice wanted to see him. Mr. Grice said to witness, "What sort of a show do you call this? You will finish to-night, and can pack up your things and clear out." Witness saw his partner and told him about the affair, and both afterwards saw Mr. Grice, who again said they would have to leave, and would give no reason for the dismissal, but said something about having received a letter. After witness took the fittings down the defendant offered to pay him £5 in full settlement, but this he refused to take. Witness eventually took the sixth of £10, £1 3s. 4d., as his salary for the first night, together with the railway fares for his partner and himself. The following week witness and his partner appeared at Derby, where the turn was well received.

Replying to Mr. Mundahl, witness said that they were engaged to appear at £10 for the week, and the turn was entirely pleasing to the audience.

Mr. Mundahl: Then your act did not meet with disfavour?—Witness: Certainly not.

Samuel Sharples, the other partner in the Irvings, gave corroborative evidence.

In defence, Mr. Mundahl remarked that the act did not attract the audience, and Mr. Grice dismissed the plaintiffs because he felt that if he allowed them to continue it would be disastrous to his show. He did not reflect any discredit upon the ability of the artists, but the fact remained the act did not please the audience. He would call Mr. Grice and other witnesses, who would speak to that fact.

Robert Lawrence Grice, proprietor of the Baths Pavilion, Whitley, bore out the statement. He saw the act practically "got the bird" at once. After the performance witness went up to the artists and terminated the contract, as he was entitled to do. He made the plaintiffs two offers, to pay them £5 in full settlement, or else pay them one night's wages and their train fare, and he did not know which amounted to most. After the performance was over for the night the artists came to witness's house, and witness thought they were going to accept his offer, so he gave them £5. They would not sign the receipt in full settlement, so witness recovered his £5, and gave them the £3 1s. 6d. that they asked for, as one night's salary and their train fare.

A gentleman who was a member of the audience on the night in question was called, and gave evidence as to the performance.

Mr. Mundahl: How did the audience receive the performance? Was it in stony silence or applause?—Witness: With absolute disgust.

John McColl, assistant manager with Mr. Grice, was also called, and said in his opinion it was the worst performance they had had

His Honour, in summing up the facts, said the management were entitled to do away with the turn if they had a reason. The defence had not called many witnesses to testify that the performance was an unsuitable and an unpleasing one, but, on the other hand, the plaintiffs had called no evidence that their show was a good one. It would have been an easy matter for the management to retain the services of the plaintiffs if they thought it would not affect their audiences. Mr. Grice had acted perfectly fairly and honestly, for he made them two offers, and did not even consider which amounted to the larger sum. There was no doubt that he meant to be perfectly fair. The audience did not like the performance, but that said absolutely nothing against either the performance or the ability of the plaintiffs. He would give judgment for the defendant.

[See report of appeal on May 20.]

EDELSTEN v. MARINELLI LIBEL.

31 In the King's Bench Division, before Mr. Justice Grantham and a special jury, an action was brought by Mr. Ernest Edelsten against H. B. Marinelli, Limited, for damages for alleged libel. The defendants did not admit that they published the libel complained of, and further pleaded that if they did publish the words complained of they were not defamatory, and were written on a privileged occasion.

This was a retrial of a case heard in February, 1910.

Mr F. E. Smith, K.C., and Mr. Martin O'Connor (instructed by Messrs. W. B. Blackwell and Co.) appeared for plaintiff; and Sir Frederick Low, K.C., Mr. Storry Deans, and Mr. Carlyle Croasdell (instructed by Messrs. Stanley Woodhouse and Co.) were for defendants.

It was stated by Mr. Smith that the action arose out of bookings of engagements by plaintiff for Captain Auger. In 1908 plaintiff made engagements for Captain Auger with Mr. Macnaghten. This seemed to have annoyed the defendants, who had previously booked engagements for Captain Auger, and it was because of that that the words complained of were written. On December 2, 1908, defendants wrote to Mr. Macnaghten:—

"We are rather surprised to hear from our client, Captain George Auger (of *Jack the Giant Killer* sketch), that he has signed a number of weeks with you for which he has not received confirmation. These dates were offered him by another agent, who informed Captain Auger that he was the only agent who could fix him your tour, claiming that we did not do any business with you at all, which was an entire misrepresentation of facts. Captain Auger, having found out this was untrue, broke off all negotiations with that agent, and asked us to arrange with you *re* these dates. You are no doubt aware that we were instrumental in importing the act from America at great expense, and we therefore think that you will agree with us that under the circumstances the confirmation should go through our office. Captain Auger has expressly asked us to put this matter before you."

Plaintiff said there was no foundation for suggesting he had made the representations to Captain Auger. Witness arranged an eight week's tour at £70 per week.

Cross-examined: The contract was never confirmed, because defendants had stopped it.

Sir Frederick Low submitted that defendants had no case to answer.

His Lordship said that in his view the occasion was privileged.

Sir Frederick Low then submitted there was no evidence of malice, and did not call any evidence for the defence.

The jury returned a verdict for plaintiff, who was awarded £75 damages.

His Lordship entered judgment accordingly, with the costs of the present and the former trial. A stay of execution was granted.

[For reports of previous case and appeal, see STAGE YEAR BOOK, 1911, pp. 269 and 292.]

APRIL.

BULMER v. CADEL AND HAYCOCK—"MRS. WIGGS OF THE CABBAGE PATCH."

The case of Bulmer *v.* Cadel and Haycock was before his Honour Judge Woodfall **10** in the Westminster County Court. It was an action by Fredk. Bulmer, theatrical manager, for the return of £25 paid in advance for royalties on performances of *Mrs. Wiggs of the Cabbage Patch* to the defendants, who had the performing rights. There was a counterclaim for £210 damages for breach of contract.

Mr. Cannot, counsel for the plaintiff, said defendants were theatrical printers, but had the rights of *Mrs. Wiggs* for the provinces, and were running a touring company. Plaintiff entered into a contract for the No. 2 rights in August, 1909, and under that he had to pay £25 on account of fees, and perform a minimum of 112 times in the year or the contract would be void.

His Honour asked if "on account of fees" meant on account of royalties.

Mr. Cannot said it did, and that there was no question under the contract of its being a deposit to be forfeited. Certain towns were barred to plaintiff, but the list did not include Wolverhampton, where plaintiff intended to play, but found defendants were playing there, and wrote defendants, "Surprised to see *Wiggs* at Wolverhampton; Wolverhampton is mine." That was a breach of the agreement by the

defendants, who were claiming £210 for alleged breach of it by plaintiff. Later plaintiff wrote: "I wish to be friendly, but am willing to go to law if you wish it." Defendant's touring manager replied that there was no desire to go to law, but plaintiff had broken the contract by not starting his tour, and therefore he had better send the script back. He also asked plaintiff not to continue to advertise for dates in the theatrical papers, as his (plaintiff's) breach of contract made it null and void. Plaintiff replied, stating defendants broke the contract by playing Wolverhampton, and added: "My solicitors sadly wished me to issue a writ against you, but friendship stands in the way." Later plaintiff asked for his £25 back, and defendants' manager replied that it was forfeited. Plaintiff then wrote that he would not stand any nonsense, and defendants' manager replied, accusing him of resorting to subterfuge. Plaintiff wrote, complaining of sharp practice, and threatened an action in Whitby County Court.

Plaintiff gave evidence in support, and in cross-examination said he had booked dates for York and South Shields, and was negotiating for Doncaster and other towns.

Plaintiff, in cross-examination, said he met defendant's manager in Belfast, but did not give consent to a No. 1 company appearing at Wolverhampton. He knew *Mrs. Wiggs* went on to Dublin, but he was sure he had no knowledge at the time that it was going straight from Dublin to Wolverhampton. The expenses of his company would be £80 to £100 a week, and the takings would depend on circumstances. He was to pay 7½ per cent. on the takings to defendants under the contract.

For the defence Mr. Nichol, who had the management of *Mrs. Wiggs* for the defendants, gave evidence that it was a recognised custom of the profession that if the contract was not performed the amount paid on account of royalties was forfeited. If the contract was carried out then the amount was deducted from what became payable. He met plaintiff in Ireland, and he said he had no objection to the No. 1 company going to Wolverhampton, so it went, and there was a loss of £32.

His Honour rose for half an hour, and suggested a settlement, intimating that he was against defendants on the contention that plaintiff agreed to the performance at Wolverhampton.

The suggestion was not adopted.

Ernest Cadel corroborated Mr. Nichol, and declared it was childish to ask for the £25 back. If the £25 could be recovered it was open to anyone to corner plays by making a contract and hanging it up for a twelvemonth and then asking for the deposit back.

His Honour heard Mr. Bucknill and Mr. Cannot at some length, and reserved judgment.

Judgment was delivered on April 26, when his Honour said:—

The first point was whether the £25 paid by plaintiff to the defendants was a deposit which had been forfeited by his breach of contract to carry out his tour. The first thing that struck him was that it was not called a deposit in the agreement, and he was not aware that any sum so paid was forfeited by the custom of the profession. The plaintiff came forward and said he wanted what the agreement said. That was very strong. The defendants said, "We want something construed into the agreement." In his opinion if the intention was that the £25 should be forfeited, failing the carrying out of the tour, it should have been expressly stated in the agreement. There would, therefore, be judgment for the plaintiff on the claim for £25 and costs. With regard to the counter-claim, the agreement expressly provided for the tour to commence at a certain date, but it did not start. Plaintiff said there had been "waiver," but such statement was not supported either by the evidence or correspondence. Plaintiff said the defendants committed a breach of contract by performing at one of his towns—Wolverhampton—but, if so, that would be met by damages. The plaintiff, however, had not claimed any damages, because he had sustained none. Defendants had let the play to the plaintiff and could not let it to any one else, but the plaintiff not performing it, the defendants had suffered real substantial damage. The only question was how much. He assessed the damage at £50, and he therefore gave judgment for the defendants on the counter-claim for that amount, with costs.

SUNDAY OPENING.—NOMINAL FINES.

J. DAVIS, J. WILLIAMS AND H. HART.

13 At East Ham Police Court, Joseph Davis was summoned, as the occupier of the Palace Music Hall, East Ham, for unlawfully allowing kinematograph exhibitions to be given on a Sunday.

The defendant was fined 6d., and 7s. costs.

Julian Williams and Herbert Hart, occupiers of the Picture Coliseum, Green Street, East Ham, were similarly summoned, and were fined 6d. and costs.

THE KINEMATOGRAPH ACT.

C. GULLIVER.

22 At the Stratford Police Court, Charles Gulliver was summoned, at the instance of the Essex County Council, as the licensee of the Hippodrome, Ilford, for unlawfully allowing the place to be used for kinematograph exhibitions on Sunday, March 26.

The defendant was fined £3 3s., with 4s. costs.

THE LICENSING OF AGENTS.—MRS. L. CRUSE PROSECUTED BY THE L.C.C.

24 At Lambeth Police Court, Mrs. Louisa Cruse, of Camberwell Road, was summoned, before Mr. Baggallay, by the London County Council, for carrying on an employment agency without a license from the Council, contrary to Section 20 of the Council's General Powers Act, 1910.

Mr. Greenwood, supporting the proceedings on behalf of the Council, said the defendant had a friend in Paris—a Mme. Milani—who was the proprietress of several dancing troupes, and defendant seemed to have arranged to send girls over from London to join the troupes. She had never applied to the Council for a license for an employment agency, her explanation being that she took no fees from the girls, but merely did this for Mme. Milani out of kindness.

Mr. Peter M'Intyre, an inspector in the Public Control Department of the London County Council, said he saw the defendant on February 22, and told her he had called in reference to five girls who were sent over to Paris on February 14. The defendant replied that her husband and herself saw the girls off from Victoria Station, and said they were going to Mme. Milani, who had five dancing troupes running in different parts of France. The defendant said that when Mme. Milani had vacancies she wrote to her (defendant) asking her to get girls to fill them. She advertised, the defendant added, in THE STAGE for girls, and when girls came to see her she questioned them as to their experience, and got them to show her a few steps. The defendant said she had been a dancer herself in her young days

and understood the business. If she thought the girls were competent she recommended them to Mme. Milani, who then sent the money for their railway fares from London to Paris. She then arranged with the railway company for the conveyance of the girls to Paris. He (witness) asked defendant what recompense she got for all this trouble. She replied, "Nothing at all in the way of money. I have two daughters of my own with Mme. Milani. One has been with her for four years and one for about three years. Madame is very kind to them, and I do this out of kindness to her because she is so good to my girls. I sometimes have a holiday with Mme. Milani in Paris, and when she comes to London she stays with me. That's all I get out of it." The defendant gave him the names and addresses of the five girls who went to Paris on February 14. Three of them had previously arranged to join Mme. Milani's troupes, and the defendant only arranged for their journey to Paris, but the other two came to her through an advertisement.

Addressing the magistrate, the defendant said she did not think it was necessary for her to have a license. She was told that it was all right so long as she did not accept a fee. She had never accepted a fee—not a penny.

The further hearing of the case was adjourned until May 1, when Mrs. Cruse said that she thought people had to make a living out of it to be an agent. She had during the last three or four years inserted advertisements for dancers—probably two or three times a year.

Mr. Baggallay: Didn't you know there had been a new law passed?—No, sir. I knew that agents had to have a license, but I was only doing it for one party.

Yes, but you were doing it for a number of girls.

Mr. Baggallay, in giving his decision, said: It was pretty obvious that girls sent out in this way ran some risks, and that an agency doing this sort of work should be licensed and under inspection. He had come to the conclusion that this was one of those agencies which ought to be licensed, so that there might be proper inspection and that it might be made quite clear what was being done. He did not say that there was any evidence to suggest that the defendant knew or thought that any immorality was likely to arise, but it was obvious to anyone of common-sense that very serious dangers might arise to the girls sent out. He would take it that the defendant did not appreciate the alteration in the law. She would have to pay a penalty of 40s. and £3 3s. costs.

AUDEN v. PENNINGTON.
TESTING THE STRENGTH OF A GALLERY.

24 In the Liverpool County Court, before his Honour Judge Shand, Mr. Arthur Charles Auden, consulting engineer, of Liverpool, sued Mr. Harry Pennington on a claim for fifty guineas for professional services rendered in connection with the new Metropole, Bootle. Mr. A. Hyslop Maxwell (instructed by Mr. J. H. Glover) was counsel for the plaintiff, and the defendant was represented by Mr. F Cuthbert Smith (instructed by Messrs. Edwin Berry and Co.).

The case for the plaintiff was that the new theatre was finished and licensed and the opening performance advertised, but the license could not be taken up until the Corporation authorities had certified the structure as satisfactory in regard to the strength, particularly of the reinforced concrete of which the gallery was constructed. The theatre contractors and the borough surveyor disagreed as to the formula by which the strength could be calculated, and although it was claimed that the gallery would stand a pressure of 4¼ cwt. per superficial foot, the theatre architect, Mr. Havelock Sutton, refused to submit it to a test of that weight. He declared it was an unreasonable demand either to take 250 men into the gallery on a test or to load it with many tons of iron, lead, gravel, or other concentrated weights. Eventually both sides agreed to leave the decision to an independent expert in reinforced concrete, and Mr. Auden was chosen, his opinion to be taken at the cost of the owners of the building. Mr. Auden at first suggested that ten guineas would be about the fee, but when he discovered he had twenty or thirty plans and a mass of calculations to check, and also that in his opinion some actual test of strength of the steel and concrete was necessary, he said his fee must be more. As the matter was urgent, he devoted five consecutive days entirely to the task. Sunday included, and for one test employed seventy-five men moving in unison in the gallery. Finally he reported complete satisfaction with the structure, and the theatre license was issued and the place opened to time.

For the defence, Mr. Cuthbert Smith contended that the fee was exorbitant, and offered twenty guineas. It was argued that the actual tests as required by the plaintiff were not necessary and were useless, and that calculations on recognised formulæ were all that was necessary to ascertain the strength of the structure.

In the result his Honour gave judgment for the plaintiff for forty guineas and costs.

POOLE v. MAGNET FILM CO.—DAMAGES FOR NON-DELIVERY OF FILM.

25 At Taunton County Court, before Judge Beresford, Charles Poole, of the Empire, Taunton, claimed £10 damages from the Magnet Film Co., London, for non-delivery of a film.

Mr. C. P. Clarke appeared on behalf of plaintiff, and Mr. W. T. Booker represented the defendants.

Mr. Clarke stated that the claim was for damages which plaintiff had sustained by reason of a breach of contract on the part of defendant company to deliver a kinematograph film which they had contracted to do. Mr. Poole carried on the business of an entertainer at Tiverton and Taunton, and at the time of the Sidney Street siege there was a considerable demand for films in connection with that particularly exciting incident. Mr. Poole saw an advertisement, and wired for the film. A telegram was received in reply:—"Siege film leaving here Sunday." Relying upon that, Mr. Poole advertised that it would be on view, and went to some expense in printing. On January 7, as the film had not arrived, he wrote again, and received a reply saying that the film had been sold, but they would send another film. The film did not arrive, and the public were disappointed. Mr. Poole practically lost custom for several days because he failed to entertain the public as they were led to believe he would do.

Plaintiff stated that on the evening the film was to have been shown there was a record "house," and in consequence of the film not being shown £2 11s. 6d. had to be refunded. The takings were over £11, but on the following night they dropped to £3 odd.

Mr. Booker contended that the £5 10s. paid into court was sufficient to cover the damage sustained.

His Honour said they could not suggest that the damage was too remote, as an affair like the East End would be a great draw. He gave judgment for the £10 claimed.

A CASE OF ALLEGED ASSAULT.—GEORGE GLENVILLE SUMMONED.

26 At the Bow Street Police Court, Mr. George Glenville, theatrical manager, of Southampton House, High Holborn, was summoned, before Mr. Marsham, for an alleged assault on Mabel Carter.

Mr. Conway, who supported the summons, said this case indicated one of the numerous dangers which were run by inexperienced girls who wished to go on the stage. The complainant was twenty-two years of age, and for the last three years had been employed as a domestic servant at Highbury. Owing to her desire to go on the stage she answered an advertisement in a daily paper for "Ladies and gentlemen (inexperienced) to take small parts in a stage production." She received a reply from Glenville and Elliston, who carried on business in High Holborn, and on April 24 saw the defendant at his office there. He asked her to sit on a sofa in his private room, and, after questioning her as to her position, said his tuition fee was £3 3s. The complainant said it was impossible for her to pay that as she was earning small wages as a domestic servant. He then said he took more interest in poor girls than in those who had money, and discussed the ethics of the stage with her. He promised to write to the managers of several theatres in order to obtain a situation for her, and, having paved the way in this manner (went on counsel), he suggested that she should be photographed. He also said he liked her, and asked her if she liked him. He afterwards drew her to a chair, kissed her against her will, and got her upon his knee. The complainant resisted and got away. When she returned to the house at which she was employed she told her mistress what had occurred, and the police were communicated with.

The complainant gave evidence in support. When she told him she could not pay a fee of £3 3s. the defendant said that if she would have her photograph taken he would try to get her into the second row of a chorus. He asked her if she knew anyone who would take her photo in tights, and she said she did not. The defendant then assaulted her, and she struggled. He said she would have to give up the idea of going on the stage, and she said she did not think much of him. She told him he would hear of the matter again, and the defendant replied, "If you say anything against my name I will summon you." He added, "You have no witnesses." She (complainant) said, "There is one above"—meaning God—and the defendant said, "You are more fit for the Church than the stage." He then showed her out of the door, which had apparently been fastened in some way.

In reply to the magistrate, the witness said she had no witness to corroborate her statement.

The defendant, giving evidence on his own behalf, said the complainant was only in his office a few minutes. After hearing what she had to say, he advised her not to go on the stage, as she was not likely to get anything to do for some weeks, and would, in the meantime, be leaving her situation. He certainly asked her to be photographed—but not in tights—and told her that if she had a good figure he might secure a position for her in the second row of a chorus. The complainant seemed to think he was talking to her improperly, and said, "I suppose you are like all the rest of the agents. I have seen several. What you want is to get money." He said, "I am afraid I can do nothing for you," and opened the door for her to go out. This was the first day for eighteen months that his wife had not been at the office. He was a gentleman, and it would be impossible for him to act in the way described. Some girls got ideas into their heads without any foundation. The complainant's statement as to his having assaulted her or behaved improperly to her in any way was an absolute concoction.

In cross-examination, he said the police told him two months ago they had had a complaint, and he must conduct his business properly. That, he said, was after he had put a girl out of his office.

Mr. Marsham said there was no corroboration of the girl's story. It was a case of oath against oath, and the summons would be dismissed.

CALVERT v. MONTEITH—WRITING A SKETCH.

27 At Bloomsbury County Court, before Judge Bray, Mr. Cayley Calvert sued Miss Florence Monteith. The claim was for £50, an amount agreed to be paid by the defendant to the plaintiff as author, for writing to the defendant's order a sketch, entitled *The Bandolero*, or, in the alternative, for work and labour done by the plaintiff as author at the defendant's request in writing the sketch, which sketch was duly delivered to, and approved and retained by the defendant.

Mr. Doughty, counsel for the plaintiff, said it appeared that the defendant was desirous of making her début on the music hall stage. In reply to a letter the plaintiff sent some specimens of his work, and had an interview with her. The plaintiff was shown an operatic sketch written by Miss Monteith's sister which contained parts for a soprano, a tenor, and a baritone. The scene of the plot was Russia. Mr. Calvert did not think this was a suitable one. Mr. Calvert told the defendant that he could produce a sketch for her, and stated what the terms would be. The first would be £50 down, or £25 and a royalty of £3 per week, being 10s. each performance. There were two forms of agreement left with Miss Monteith. He went home and wrote a sketch, *The Bandolero*. A synopsis was prepared, and composers were communicated with as to the musical composition. Ultimately Mr. Denham Harrison was decided upon, and they went to Miss Monteith and tried over some of the parts. Alterations were made in the musical score. Shortly after Miss Monteith went abroad, and when she returned there was a refusal to go on with the piece.

Mr. Calvert gave evidence. He detailed how he had interviews with the defendant. It was in consequence of conversations that he secured the services of a composer. The plaintiff said defendant did not sign any agreement because, as he understood, Mr. Powell, her agent, was ill, and she would not have anything to do with signing documents until he was present.

Mr. Denham Harrison said he wrote the music for the sketch. In consequence of what was said at an interview with defendant he re-wrote the parts of the music.

Mr. Roland Carse said he thought the charge made by plaintiff for the sketch was reasonable.

Mr. Hugh Moss said he looked through the sketch, and came to the conclusion it was one with which he would not mind his name being associated as producer. Mr. Calvert asked his opinion of the sketch, and he replied favourably. In reply to further questions Mr. Moss said he thought Mr. Calvert's charges were reasonable.

Miss Florence Monteith said, in reply to Mr. Thomas, that she never undertook to pay anything either to Mr. Calvert or to Mr. Harrison. All she asked was that her sister's sketch might be altered. After a visit paid her by Mr. Harrison she found the sketch left behind in the room where they had been talking, and she sent it back by her maid. The music was never brought to her house at her request. She took no notice of letters which were subsequently written to her on the subject, and, as a matter of fact, she regarded the entire matter as a "try on." When the music was played over to her she did not approve of it. She had the same opinion as to the libretto.

Mr. Powell and other witnesses were also called to give evidence as to what took place when some of the music was played over. They said that the work was not completed.

Mr. Justice Bray, in giving judgment, said undoubtedly terms were discussed, and the plaintiff said he thought the sum of £50 would be the proper amount to pay for them. The letters did not throw much light on the matter. He did not accept the imputation that it was a "try on" on the part of the plaintiff. Both the plaintiff and the composer were two respectable gentlemen. It was clear to him that there was a conversation as to terms. He came to the conclusion that the plaintiff ought to be remunerated. He could not think the plaintiff agreed to do the work without remuneration. The question was, could she now fall back upon either of the agreements and choose that one which was the least onerous in the circumstances. He did not think she could. Work was done and Miss Monteith must pay for it. He came to the conclusion that the plaintiff should receive £18, and he was to have costs on that amount, everything he could get on that scale.

MAY.

HENDERSON v. GOMER MAY.—LIBEL.

1 Before Judge Lumley Smith at the Central Criminal Court, Gomar May, actor, was placed in the dock for sentence for publishing libels concerning Mr. Henderson and his wife, Mrs. Henderson, known on the stage as Miss Evelyn Beresford.

Mr. Cecil Dwyer, who prosecuted, said the defendant, at the January Sessions, pleaded guilty to two indictments for libel, and was bound over in the sum of £20 to come up for judgment if the libels were repeated. Miss Beresford, a sketch artist, employed defendant for some time, and a question arose over salary, defendant then wrote a series of libels reflecting upon Miss Beresford. He also accused Mr. Henderson of swindling him. Since being bound over he had written two letters, one of them being to the chairman of the bench of magistrates at Acton, who committed him for trial. That letter was sent on to the Public Prosecutor, who handed it over to the prosecution in the present case, with instructions as to what they ought to do.

The Judge, having read the letter, said it was a libel on the bench of magistrates.

The letter alleged that the bench was "on the side of the swindlers," and referred to the magistrates as "a bench of monkeys."

Mr. A. W. W. King, chairman of the Acton bench, proved the receipt of this letter.

Defendant, in answer to the judge, said he was at present rehearsing.

The Judge said he could only sentence defendant for the previous libels, and not for the present libels. He would go to prison in the second division for a fortnight, the sentence to date from the preceding Tuesday.

THURSTON v. THE *ERA* (LIMITED).—ALLEGED LIBEL.

2 In the Court of Appeal, before Lords Justices Vaughan Williams, Fletcher Moulton, and Farwell came on the appeal in Thurston v. the *Era*, Limited.

The plaintiff Mr. Marcus Cowan, professionally known as Harry Thurston, claimed damages for an alleged libel which appeared in an article in the *Era* newspaper.

In March, 1910, the plaintiff was fulfilling an engagement at the Islington Empire. The *Era* published, on March 19, 1910, the article complained of, which, after making some reference to the plaintiff's appearance at the Empire, ran on as follows:—"Harry Thurston claims to be the bad boy of the family, and he might have added, 'the blue one, too,'"

At the trial before Mr. Justice Scrutton and a special jury the plaintiff called evidence to show that the word "blue," in reference to a turn on the variety stage, meant that the turn was suggestive of indecency and he alleged that the innuendo to be placed on the words was that the turn was not fit to be performed in public, and that in consequence of the statement he had lost engagements and had suffered damage. The defence was fair comment on a matter of public interest published without malice. The jury found for the defendants, and judgment was given accordingly.

The grounds of the appeal were that the judge had wrongly admitted evidence as to the way the song was sung by the plaintiff at an engagement he had subsequently fulfilled at Newcastle, and misdirection.

Mr. Bankes, K.C., and Mr. Valetta appeared for the plaintiff; Mr. Shearman, K.C., and Mr. M'Cardie for the defendants.

In opening the appeal, Mr. Bankes pointed out that no evidence whatever was called by the defendants with respect to the performance at Islington, but they called evidence of what the plaintiff subsequently sang at Newcastle. It was not shown that what he sang at Newcastle he also sang at Islington, therefore he submitted the evidence ought not to have been admitted as the alleged libel directly referred to Islington only.

Lord Justice Vaughan Williams remarked that the fact that the words were spoken on this particular date was not a matter in issue at the trial.

Mr. Bankes urged that if it was pleaded that the words were fair comment they must have relation to a particular occasion, and to the particular words on which they were based. At the time the words were written there were no facts to justify them.

Lord Justice Vaughan Williams thought it was admissible to call evidence as to the way in which the song was sung at Newcastle, though possibly that evidence might be displaced by other evidence that the song varied on different nights—for instance, that it was a hymn one night and a comic song the next night. If the critic did not recollect the exact words used at Islington, and his recollection was that they were not decent, and action was brought because of what he wrote, was it not desirable that he should go somewhere else to see what the same performer did?

Mr. Bankes explained that the critic himself did not go to Newcastle, but somebody was asked to take shorthand note of the words used in the song there. If the same man had gone to both performances the position would have been different.

Lord Justice Fletcher Moulton thought the fact that the same performance was given again and again made the evidence admissible. Could it be contended that a copy of the second edition of a book could not be put in, because it would not be evidence of what was in the first edition?

Without calling on Mr. Shearman for the respondents,

Lord Justice Vaughan Williams said that in his opinion this appeal failed. Before he gave his reasons for so holding he desired to make a few observations which might prevent his judgment being construed as being given on the question of whether the song as sung was indecent or decent. The defendants really succeeded here on their plea of fair comment. When a defendant succeeded on that defence it did not by any means follow that the conclusion which he drew in his criticism ought to be taken as a finding of fact. His criticism was his opinion, which he gave in the interest of the public, and if fairly given there was no question here but that it was a matter of public interest, or that it was given other than bona fide—the fact that he was in the minority made no difference.

He (Lord Justice Vaughan Williams) did not wish anyone to think that the Court of Appeal in dismissing the appeal decided that the song as sung by the plaintiff either at the Islington Empire or at Newcastle was improper. And for the purpose of deciding this appeal it made no difference whether the critic had criticised it as "blue, black, or white." The only point this Court had to decide was whether the defence of fair comment carried the defendants safely home. The conclusion he had come to was that it did. It was said that the song had been written and composed by the plaintiff himself. Well, he (the lord justice) had read the lyric, and he must confess he had not been impressed by its literary merits very much either way. He dare say it might be said that it would be an unfair criticism if he were to say that, having read this song, he did not appreciate its literary merit or its humour, but that, of course, might be due to mental deficiency on his part.

He thought in this case the evidence was clearly admissible on two grounds. The plaintiff was singing a song composed by himself; he seemed to have composed variations to it, as if it had been a piece of music. That being a matter within his own knowledge, the defendants had sent a shorthand writer down to Newcastle after the publication of the article in order to get the *ipsissima verba* of his song. *Prima facie* when a man was singing a well-known song all over the country it was not unreasonable to go and hear it sung after the publication of the notices referring to it, and *prima facie* until the plaintiff gave evidence one could assume that this song was substantially identical wherever sung. He was satisfied that it was so. He thought that the evidence was admissible on that ground alone. Besides that, the suggestion made by the plaintiff was that, however indecent the words might have been on the first occasion, the words sung at Newcastle were not capable of the same construction. If there was any doubt as to the quantum of indecency, whether a distinction could be drawn between the rendering at Islington and the rendering at Newcastle, surely evidence was most material on that point, and this evidence showed that the plaintiff had himself solved the question, because in one of his variations, whether before or after the publication of the defendants' article, he had introduced the very words. On that ground also, when one came to ask oneself whether the words were indecent and it was doubtful, was it a matter which was material, and might be given in evidence, that the author occasionally introduced words which showed that he himself at all events put an indecent construction upon them?

Lords Justices Fletcher Moulton and Farwell gave judgment to the same effect.

The appeal was therefore dismissed.

[See report of original action in King's Bench Division, January 13.]

JOSEPH O'BRIEN SENTENCED.—SEQUEL TO "THE SHADOW OF A CRIME" FIASCO.

2 At the Central Criminal Court, before the Recorder, Joseph O'Brien (23), described as a theatrical manager, was indicted for obtaining £20 by false pretences from Walter Mills. Mr. Walter Briggs prosecuted and Mr. R. D. Roome defended.

Counsel stated that the prosecutor was engaged through an advertisement by the prisoner as the acting manager of a theatrical company which was on tour with *A Shadow of a Crime* at a salary of £3 per week. O'Brien said that he had £5,000 in the venture and that the scenery was his. On the strength of that statement prosecutor handed over £20 to the prisoner as a security of his honesty. He also lent O'Brien £9. The tour came to a sudden ending at Stratford, but the prosecutor did not get his money back.

The facts as set out by the prosecutor were that on November 29 he called at 6, Lidlington Place, and saw the prisoner. He told prisoner that he called in answer to an advertisement. O'Brien said that he had had many applicants, but witness struck him as the man best fitted for the post—the managing of a piece on tour. He said, according to the witness, that he was lessee of a piéce called *The Shadow of a Crime*, and that he had £5,000 in *The Shadow of a Crime*, and the scenery in Manchester was worth £60, and belonged to him. He wanted the witness to contract for six months, but the witness signed a contract for one month certain at £3 per week, the engagement to be terminable at a fortnight's notice. He paid, at prisoner's request, £20 as "security," believing in the genuineness of the man's statements. The piece was rehearsed for three weeks—the witness doing the necessary correspondence—and on December 24 the company met at Euston to travel to Northwich. The prisoner borrowed a sovereign from the witness to make up the necessary fares, saying that he had been "disappointed of a cheque."

They played *The Shadow of a Crime* at Northwich for a week, and the management there advanced eight guineas, witness said, in order that they might go to Colchester, where they played for three days. They then went on to Stratford, where they played for a week, and the company were left "stranded." The witness received altogether £3 for his services. At Stratford the prisoner tried to raise a loan on the scenery, and was told that it was "not worth 50s." He then told the witness he had paid "£5 down" on it.

Under cross-examination by Mr. Roome, the prosecutor denied that he paid the £20 to be taught the business of a theatrical manager.

Giving evidence, the accused said that the money was accepted by him as security. Mills had proved himself to be thoroughly incompetent, and on that account had been discharged.

Cross-examined. accused said he did not start the tour with £5,000, as suggested by the prosecution, but with £50. When the tour started they had a splendid week, and yet he was handed over only £35 as the gross profits. He thought he should have had at least £150, and Mills should have prevented his being robbed by local managers. He was accordingly dismissed.

The Recorder passed sentence of three months' imprisonment.

GARSTIN v. POPULAR PLAYHOUSES, LIMITED—LIABILITY IN REGARD TO FLY-POSTING.

2 In the Shoreditch County Court, before his Honour Judge Bray, Mr. Wm. Evans Garstin, of 379, Kingsland Road, N., sued the Popular Playhouses, Limited, lessees of the Lyceum, to recover £3 as

damages for trespass for three weeks on premises owned by the plaintiff at 392, Kingsland Road, N., by way of posting bills. Mr. A. E. Robinson, who appeared for the plaintiff, said the defendant's bills were posted on the plaintiff's premises advertising a Christmas pantomime, and when they heard of it a letter was sent to the defendants drawing their attention to it and demanding £3 for the use of the shop front. No notice was taken of this, so a letter was sent by the solicitors demanding the payment of the £3 or the name of the firm of billposters who had carried out the breach, as a notice was displayed "bill posters will be prosecuted." Still no notice was taken of this, but soon after this the bills disappeared from the windows, but they fortunately had a photograph of the windows showing that they had been there. After the action had been brought a notice of special defence was entered, saying that the whole of the billposting was given to recognised billposters, and that they had receipts for it, and that therefore they were not responsible; but Mr. Robinson contended that this was no answer to the claim at all, as it was the defendants' paper that was used for the advertisements, and they must have known who used it up.

For the defence, Mr. Arthur Rosebery, the general advertising manager to the defendants, went into the box and said that 30,000 sheets of paper, pictorial and letterpress, were sent out to billposters, all of whom were of repute. It cost them £700 a month for the display of the bills, or at the rate of £8,000 a year. They never employed what was called a fly-poster except Mr. Dulake, who was paid £2 every time for posting the front of the theatre, but he never did anything else. He had not the faintest idea who did the posting on the windows of this shop, and they certainly gave no authority for it. Of the 8,000 sheets of paper used for the Christmas pantomime, 4,000 sheets were sent to the billposters and 4,000 were window bills for shops, etc.

Judge Bray: Who did you pay for the display of the bills on the windows?

Witness: Nobody; we don't know who put them there.

Judge Bray: What are the instructions to the billposters?

Witness: To post them on their recognised hoardings and not on private houses. Our position would be impossible if we were to be met with these sort of actions every day.

Judge Bray: Of course, it seems to me that you must know who posted Kingsland Road.

Witness: I do know so far as the recognised billposting stations, but we are not responsible for any other posting.

Judge Bray: It seems to me quite clear. There is no authority for the posting of these bills proved, and therefore the defendants cannot be held liable for the unlawful act of some billposter unknown. There will be a verdict for the defendants.

Mr. Rosebery: Can I have my expenses?

Judge Bray: Not a penny.

ALFRED MOODY SENT TO PRISON—DRAMATIC MEETING IN GAOL.

3 Before the Common Serjeant (Sir F. A. Bosanquet), at the Central Criminal Court, Alfred Moody, forty-two, manager, was indicted for obtaining sums varying from £2 to £20 by false pretences.

Mr. Leycester, prosecuting, stated that the prisoner advertised offering employment under a bioscope company as money-takers and kinematograph operators, and for security as to honesty required from the successful applicant a deposit which varied in amount. From a man named Carter he obtained sums amounting to £20 and lesser sums from other people. The prisoner pretended that he had an address at Wyvern Hall, South Tottenham, from which the company of which he was the managing director conducted its business, but the case for the prosecution was that the company had no existence at all, and that the representations of the prisoner were untrue. The persons engaged failed to get a return of their money.

The jury found the prisoner guilty.

Detective-inspector Baxter proved four previous convictions against the prisoner, who, he said, had been systematically victimising persons under similar circumstances for a long time past. He had obtained from his victims in all sums amounting in the aggregate to over £300. At the man's own special request he had visited him at Brixton Prison while awaiting trial, and the prisoner had then said that he should plead guilty to all the charges, hoping that the Court would deal with him, so that upon his release he might be enabled to start life afresh "with a clean sheet."

Inspector Baxter mentioned the case of a man named Bell, who, finding himself "stranded," obtained food for which he could not pay, and was sent to prison, where, to his surprise, he found the prisoner and recognised him as the man to whom he had parted with £10, and who had been the cause of him (Bell) getting into trouble.

The Common Serjeant said that the prisoner had been guilty of a series of systematic frauds perpetrated upon poor persons. Having regard to his past record, it was useless to pass a light sentence. He ordered him to be kept in penal servitude for three years.

KINEMATOGRAPH ACT.—NEW BIOSCOPE COMPANY.

4 At Lambeth, the New Bioscope Trading Company, Limited, of Cecil Court, W.C., were summoned to answer the complaint of the London County Council that they being the occupiers of premises known as the Central Hall, High Street, Peckham, allowed them to be used for the exhibition of pictures or other optical effects by means of a kinematograph, for the purposes of which inflammable films were used without a license.

On behalf of the defendant company Mr. Olley explained that since October non-inflammable films had been used at the hall, but that on March 15 some inflammable films were sent there by accident.

Mr. Garrett ordered the defendants to pay a penalty of £5, and 31s. 6d. costs.

KARNO v. HICKS—MISS ZENA DARE'S ILLNESS.

5 At the Westminster County Court, before His Honour Judge Woodfall, Mr. Fred Karno sued Mr. Seymour Hicks for £100 damages for alleged breach of contract arising out of an engagement made for Miss Zena Dare to appear at one of the plaintiff's places of entertainment. Mr. E. F. Lever was counsel for the plaintiff, and Mr. McCardie represented the defendant.

Mr. Lever, in opening the case, said in 1909 Mr. Seymour Hicks entered into an agreement with Miss Zena Dare whereby that lady was to sing, act, and perform on such occasions as he should require her. Then in September of last year the plaintiff entered into a contract with Mr. Seymour Hicks by which Miss Dare was to appear at the Hippodrome, Exeter, for one week at a salary of £200,

commencing on March 13. On January 22 Miss Dare married the Hon. Mr. Brett, and about that time a rumour got about that Miss Dare would terminate her stage career six weeks later. Plaintiff communicated with Mr. Hicks's agents, and received an assurance that the announcement was not true. The plaintiff advertised Miss Dare very extensively as about to appear at his theatre. On February 27, however, a communication was received from Mr. Hicks's secretary saying that Miss Dare was prohibited on account of a private reason from appearing under his management at the plaintiff's hall. The letter added "Miss Zena Dare has been in a delicate state of health for some time, and the medical testimony to this fact is very strong indeed."

In spite of these statements, said counsel, Miss Dare was actually appearing at the time at Huddersfield, and subsequently she was announced to appear at Croydon. The communication intimating that Miss Dare was prohibited from appearing at Exeter stated it was owing to "a private reason" and was not in the nature of a medical certificate, whereas if under the well-known terms of the Arbitrators' Award in such cases it was clearly stipulated that if an artist were unable to appear in accordance with a contract medical certificates must be furnished. Miss Dare fulfilled an engagement from March 6 to March 11, but Mr. Karno, finding definitely that she would not appear at his Exeter Hall had to return all the advanced bookings, and was put to considerable pecuniary loss.

Mr. Fred Karno, the plaintiff, gave evidence.

Mr. Seymour Hicks said he entered into contracts with regard to Miss Dare in September, 1910, and agreed to go to Exeter with her on March 13. The intimation of Miss Dare's illness came as a blow to him, and he wrote to her when in the North of England asking her to come to see him. Miss Dare travelled from Sunderland to Newcastle to see him, and he then thought she looked extremely ill. He said to Miss Dare that he hoped she would try to play at Halifax, even if she crawled on, and she replied, "However ill I am I will try to play at Halifax on Monday." The next week, while in Edinburgh, witness received a telegram, "Too ill to play for a few days. Have written." That was on February 20, and he had not seen Miss Dare since.

After Mr. Hicks's examination his Honour was asked to grant counsel a private consultation.

On returning into court Mr. McCardie said, on behalf of the defendant, he was glad to say that the parties had come to terms. Had the case gone on it would have involved bringing a great deal of medical and other evidence forward. Mr. Karno had, however, behaved with great courtesy, and he now fully accepted the medical evidence with regard to Miss Dare's state of health. The parties had come to a friendly arrangement whereby Mr. Hicks and Miss Ellaline Terriss undertook to give performances at Mr. Karno's theatre at Exeter.

His Honour said that Mr. Hicks had been able to prove that he had not acted in bad faith, and Mr. Karno had been able to show that he had done his best to keep his word with the public.

H. LEONARDI.—FALSE PRETENCES.

6 At Colchester Police Court, Henry Leonardi, was charged with obtaining food, value 7s., by false pretences from Eliza Frances Whitfield, of 12, East Stockwell Street, between April 24 and 30.—He pleaded guilty.—Prosecutrix said defendant came to the house on April 24 and asked for lodgings, stating that he was engaged at the Hippodrome. Witness gave defendant lodgings for a week, on the last day of which he told her he was going to get his money. On returning defendant said he had not seen Mr. King, but would go and try to see him later in the day. He again returned to the house, and remarked that as he had been unable to see Mr. King he would go for his money on Sunday, on which day he left and did not return. Defendant represented himself to be a member of the Variety Artists' Federation.—Mr. Leo King, manager at the Hippodrome, stated that the defendant had not been employed in any capacity at the Hippodrome. On April 24, however, he went to the Hippodrome and asked to give a trial show with a view to an engagement.—Defendant was sentenced to fourteen days' imprisonment without hard labour.

GOLDFARB v. LONDON MUSIC HALL CO.—SCENES AT SHOREDITCH EMPIRE.

9 At Shoreditch County Court, Judge Smyly, K.C., had before him an action in which Reuben Goldfarb claimed £29 2s. 6d. from the London Music Hall Company, Limited, as compensation for an assault upon him, committed, it was alleged, by the defendants' servants at the Shoreditch Empire on the evening of March 17. Mr. H. Gatehouse appeared for the plaintiff and Mr. Hinde for the defendants.

Judgment was given in plaintiff's favour for £24 2s. 6d., with costs.

THE KINEMATOGRAPH ACT.—THE BROADWAY GARDENS, LIMITED.

9 At West London, the Broadway Gardens, Limited, Broadway Gardens, Walham Green, were summoned, before Mr. Garrett, at the instance of the London County Council, for allowing the premises to be used for kinematograph performances on Sundays, March 27, and April 9, in contravention of the conditions attaching to the County Council license.

The magistrate imposed penalties amounting to £4, with 23s. costs.

CONAN v. PETERMAN AND RICKETTS—CLAIM FOR SALARY.

10 At the Westminster County Court, John Conan, comedian, St. Leonard's Road, East Sheen, sued Messrs. Peterman and Ricketts, sketch proprietors, for £13 being the amount of two weeks' salary in lieu of notice and £1 in respect of travelling expenses.

Mr. Ganzoni, counsel for the plaintiff, said Mr. Conan was engaged to play the part of Bantam, in a sketch called *Chicks in the Wood*, at £6 a week and travelling expenses. He played a week at Liverpool, and he was then asked to release the defendants from the contract. He declined, and on the following Monday he was at the theatre to perform, but was not allowed to do so.

The plaintiff, in his evidence, said he rehearsed the part and played it at Olympia, Liverpool. After the second house on the first Thursday Mr. Ricketts said to him: "I am sorry this part doesn't suit you." A wire was next received, supposed to come from Mr. Stoll, stating that complaints had been made about Bantam, and that the defendants must remedy the defect by getting a competent man to play the part for him the following week.

In cross-examination by Lord Tiverton, witness said he doubted the genuineness of the

telegram purporting to have been sent by Mr. Stoll.

Mr. Dicks, solicitor, and connected with Moss' Empires and the Olympia, Liverpool, said he received no complaint from the local manager in regard to the plaintiff.

Mr. C. Brooks, variety agent, Shaftesbury Avenue, deposed that he had seen the plaintiff play, and had considered him sufficiently competent to book him for engagements.

For the defence, Mr. Peterman said in his opinion the plaintiff gave a very bad performance in the sketch. He could not properly be heard, and he sang a song very indifferently.

His Honour said he did not think the evidence proved that there was justification for discontinuing the agreement entered into, and he therefore gave judgment for the plaintiff with costs.

MITCHELL v. CURZON.—WORKMEN'S COMPENSATION ACT.

12 The case of Mitchell v. Curzon, an application by William Mitchell, stage hand, under the Workmen's Compensation Act, was before his Honour Judge Woodfall in the Westminster County Court.

Mr. D. Harvey J. Hartley was counsel for the applicant, whose case was that he was employed at Wyndham's in Mr. Curzon's season, going on February 13, and meeting with an accident three days later. The first scene had been struck, and the stage was clear, ready for the second. A mantelpiece was put in position, and he and two other hands put an overmantel on it, applicant being the centre man. The overmantel was let down on his right thumb, and what would have been a small matter was made serious by blood poisoning, setting in. He had been earning money elsewhere, but only applied for half the wages (16s.) he was earning at Wyndham's at the time of the accident, which had incapacitated him.

Mr. R. Thorn Drury was counsel for the respondent, whose case was that no accident occurred while applicant was in his employment, and notice as required by the Act had not been given. Applicant did not start work at the theatre until four days after the date upon which he said the accident happened. He started on Monday, February 20, and was discharged the same week.

The application was dismissed with costs.

CHAPLIN v. HICKS—BEAUTY COMPETITION—MR. HICKS FAILS IN HIS APPEAL.

15 In the Appeal Court, before Lords Justices Vaughan Williams, Fletcher Moulton, and Farwell, Mr. Seymour Hicks appealed from a verdict given against him in an action brought by Miss Eva Chaplin, who alleged breach of contract.

Mr. Hicks, in 1908, made an offer through the medium of a beauty competition, conducted by the *Daily Express*, of appointments in his theatrical companies. Miss Chaplin was one of the competitors whose photograph was published, and she was placed first by the votes of readers in her district. There were ten districts and the readers of the newspaper in each were entitled to vote for those whose photographs they considered the most charming, and the five at the head of the list in each district were to be seen by Mr. Hicks. The twelve he selected from these fifty were to receive engagements for three years. Miss Chaplin was invited by letter to attend at the Aldwych on January 6, 1909, but did not receive the communication in time to enable her to keep the appointment.

At the trial before Mr. Justice Pickford the jury found that the defendant had not taken reasonable means to give the plaintiff an opportunity of presenting herself for selection, and assessed the damages at £100.

Mr. McCardie appeared for Mr. Hicks, and Mr. G. A. Scott represented the plaintiff.

The case was continued on the 16th.

Mr. McCardie contended that the action would not lie, the damages being too remote. He submitted that the plaintiff had not shown that she had in fact suffered damage.

Lord Justice Moulton said he thought there might be a position of value, the final realisation of which might depend upon a contingency. There were many people who would pay for being in a position of one of three from whom a person was to be chosen.

Mr. McCardie did not think that was quite the test. There was no question of market value in the present case.

Lord Justice Moulton was not quite so sure of that. It was conceivable that a person could suffer a real wrong in certain similar circumstances.

Mr. McCardie urged that the contract in the present case was one which in the circumstances ought to be construed as bringing no real result to the plaintiff. His submission was that a plaintiff could recover only nominal damages where his or her claim was in respect of the loss of a benefit which might or might not have accrued to the plaintiff.

Lord Justice Vaughan Williams: Is it not a question for the jury?

Lord Justice Moulton: You take your chance Your chance goes to the quantum of damages.

Mr. McCardie: If Miss Chaplin had wished to insure her chance at Lloyd's her offer would not have been accepted, for the risk could not have been assessed.

Lord Justice Farwell: Why not? They will take risk of suicide. How do you define the word "chance"?

Mr. McCardie: I say "chance" is a non-assessable possibility.

Lord Justice Farwell: That is very vague. You illustrate it by the present case?

Mr. McCardie: Yes.

Lord Justice Farwell: Is it a possibility or a chance that a first favourite will win the Derby?

Mr. McCardie: "Chance," I should think, but I don't know.

Lord Justice Moulton: The real question is whether the plaintiff having stepped into a limited class from whom a choice must be made—twelve out of fifty—whether that was not a matter which gave her an assessable and tangible advantage? That it gave her a tangible advantage I think every jury would feel.

Mr. McCardie: But the damages are not capable of assessment. We have given the twelve selected ladies their contracts.

Lord Justice Vaughan Williams, in giving judgment, said that the case had been discussed really on the basis that there was a contract and that there was a breach, but it was said that the breach of contract was such that the damage—if any—was really nominal. In his opinion, the moment it was admitted that there was a contract—a contract which gave the plaintiff a right to present herself for final selection in the competition—and the moment the jury found that the lady was not given a reasonable opportunity of presenting herself on the particular day upon which the actual competition was to take place, it was impossible to say that damages could not have been within the contemplation of the parties as a possible outcome of the breach of contract. It could not, therefore, be successfully contended that the damages were too remote. The point which had been more seriously argued, and on which many authorities had been cited, was whether the damages, being based on a contingency, were capable of being assessed.

It was said that the chances of winning one

of the engagements turned upon such a number of contingencies that it was impossible for anyone—if they had arrived at the conclusion that the plaintiff had by reason of the breach of contract lost her opportunity of competing for an engagement—to say that there was any assessable value to the chance. He agreed that the presence of the contingencies made the valuation a difficult one, and one as to which it was not easy to speak with any certainty or precision, but it seemed to him that the doctrine of averages applied, and that the question of damages was one for the jury. For these reasons, in his (Lord Justice Vaughan Williams') opinion, the appeal failed.

Lord Justice Moulton and Lord Justice Farwell agreed, and the appeal was, therefore, dismissed with costs.

[See report of case in King's Bench Division, February 3].

SUNDAY OPENING.—NATIONAL THEATRE DE LUXE.—A. T. DAVEY.

18 At the Tottenham Police Court, the National Theatre de Luxe, of Bishop House, Bishopsgate, was summoned by the Middlesex County Council for contravening the conditions of the license granted for the exhibition of pictures by kinematograph at the Corner Electric Theatre, Seven Sisters Road, on April 2, 9, 14, 16, and 21.

The Bench imposed a fine of £2 and costs on one summons and 10s. and costs on each of the other four.

Alfred Thomas Davey, of Sebert Road, Forest Gate, was summoned in respect of a picture palace at Green Lanes, Harringay, and was fined £2 and costs.

BENAVENTE AND BELINFANTE v. RAUSCHER.—MUSICIANS AND MEMORISING.

19 At the Clerkenwell County Court, a claim was made by Arnold Benavente, 'cellist, and Sidney Belinfante against Bela Rauscher, musical director, for wages and railway fare. The first-named claimed £3 6s. 7d. and the second £3 2s. 9d.

Mr. Wright, counsel for first plaintiff, said his client was engaged to play at a kinematograph theatre in Cardiff at a salary of £3 5s. per week. The engagement began in December 1910, and was to terminate on March 15, 1911. Plaintiff went to Cardiff and played in the orchestra. Matters went on all right up till March, when apparently there was some disagreement as to the exact money to be paid for *matinée* performances, which were outside the agreement entered into between plaintiff and defendant. On March 9 a letter was written terminating plaintiff's engagement that night. Plaintiff was paid up to the time when his engagement was terminated, and he was now claiming for the remaining days on the agreement, which terminated on March 15. He also claimed 12s. 7d. as railway fare from Cardiff to London.

Plaintiff gave evidence in support of his claim.

Mr. Osmond (solicitor for defendant): On one occasion, when asked to play from memory, did you put your instrument down?—I could not play from memory at that time because I was worried.

I put it to you that you were asked to play the waltz, "September," from memory and you could not do it?—I could not at the time because I was worried.

Down to the time when this trouble occurred I put it to you that you had frequently played this waltz, "September," from memory?—I might have done. I tried to on this occasion, but I was worried.

Sidney Belinfante, violinist, said he was engaged as first violinist to play at the kinematograph theatre in Cardiff. He was dismissed with plaintiff on March 9.

Plaintiff said that when asked to play "Waltz September" on March 8 he tried, but was not successful, because he was very much worried.

Mr. Aurol Belinsky, director of the orchestra, said, for the defence, that neither of the plaintiffs tried to play the waltz. They put their instruments down and looked at him in an impudent way.

His Honour: The second plaintiff says he asked you for the music.

Witness: He simply told me he would not play from memory. He had played the valse several times before, and I knew he could play it from memory. If he asked for the music it was simply to give me annoyance.

Judge Edge said he accepted the evidence that the plaintiffs had played the "Waltz September" many times from memory. In his opinion, they wilfully abstained, on the occasions complained of, from doing what they could easily have done, and in abstaining they were prejudicing the defendant, and they were going against the interests of the band. Under those circumstances, the verdict would be for defendant in both cases, with costs.

THE LICENSING OF AGENTS.—FRITZ'S AGENCY, LTD. v. THE LONDON COUNTY COUNCIL.

19 There came before the Lord Chief Justice and Justices Pickford and Lush, sitting as a Divisional Court, an application to make absolute a rule nisi for a mandamus against Mr. Curtis Bennett, the police magistrate sitting at Bow Street, to allow certain questions to be put regarding certain transactions of Mr. Leo Fritz, a director of the above company. Lord Tiverton (instructed by Messrs. Arnold Carter and Co.) appeared on behalf of the company to show cause against the rule, and Mr. Bodkin appeared on behalf of the London County Council, urging that the rule should be made absolute.

The Court dismissed the rule, with costs against the London County Council.

[Proceedings at Bow Street, see reports March 10 and October 6.]

IRVINGS v. GRICE.—QUESTION OF DISMISSAL APPEAL.

20 In the Divisional Court, before Mr. Justice Pickford and Mr. Justice Lush, an appeal was heard from a decision of a county court judge at North Shields, the Irvings being the appellants. Mr. Doughty, instructed by Messrs. Judge and Priestley, appeared for the appellants, and Mr. Roche for the respondent.

Plaintiffs performed *The Auto-boy*, which they were under contract to present at the Pavilion, Whitley Bay. On the first night the audience, it was alleged, showed dislike of the performance, with the result that the manager of the hall called the artists off the stage and terminated the contract, offering them £5. The artists eventually accepted, without prejudice, a night's salary and their railway fare to their next town. In a county-court claim which they brought they were non-suited. No question was raised as to the artists' competency, and counsel submitted that the judge was wrong in holding that the words of the contract allowed the management to terminate the agreement. The chief point debated at the trial was, it was said, whether or not the show was displeasing.

Mr. Justice Pickford thought the county-

court judge was wrong in non-suiting plaintiffs. Whilst it was found that the show was displeasing, it was also found that the management did not, in accordance with the rules, ask the artists to vary their performance. There was no breach of the contract because the audience did not accept the performance, and the management were not entitled to do what they did. What they could have done was to prohibit the whole or part of the performance, or ask the company to give a different show. If the latter request were made and not complied with, the performers would commit a breach of the contract. But the management could not order an artist off the stage and refuse to pay him if his performance were not a bad one.

The appeal was allowed, with costs.

[See report of County Court trial, March 30.]

OVERCROWDING PICTURE THEATRES. B. SHULMANN AND L. GREENBERG.

20 At the Thames Police Court, Barnett Shulman was summoned before Mr. Dickinson for allowing his premises, known as Silverland, 273, Commercial Road, to be used in contravention of Condition 11 of the Kinematograph Act, 1909.—Mr. Dimes, who prosecuted on behalf of the London County Council, said that the defendant had been granted a license subject to certain conditions, but it was alleged that he had broken Condition 11 by permitting persons to sit or stand in the gangways.—Mr. Dickinson said, as defendant had been previously convicted, he would be fined £3 and 23s. costs.

Lazarus Greenberg, proprietor of the Princess Hall, 120, Commercial Road, was summoned for a similar offence.—The defendant was fined 7s. and 23s. costs.

HILLAND v. LURION AND OTHERS—AN ECHO OF THE PARAGON PANTOMIME FIASCO.

25 His Honour Judge Woodfall was engaged for some time at the Westminster County Court in hearing a case in which Mrs. Jessie Hilland sued Mr. F. Lurion, senior, Mr. R. Lurion, junior, and Mr. G. A. Mathey for £15, in respect of wages due to her in connection with the production of a pantomime, *Dick Whittington*, at the Paragon, in December last.

Mr. W. S. M. Knight, counsel for the plaintiff, said that Messrs. Lurion were merchants in the City. The plaintiff was a wardrobe mistress, and in December last she was engaged by a Mr. Brammell to do work in connection with the production of the pantomime of *Dick Whittington* at the Camden, at £3 a week. She was introduced to Mr. Lurion, junior, who told her that his father and Mr. Mathey were furnishing the money for the production. The plaintiff worked during the rehearsals that took place, and there discovered that owing to some difficulty the production of the pantomime was changed from the Camden to the Paragon. She, however, heard nothing of a limited company having been formed to take over the responsibility of the production. Plaintiff worked all night on Christmas Eve and on Christmas Day, and the pantomime was produced on Boxing Day. On the following Saturday, when the plaintiff and other members of the company—about 100 in all—went for their money, they were told that they could not be paid until a cheque for £120 had been received from Mr. Mathey. A Mr. Jacobs said he would advance £50, and the plaintiff was paid £4 10s., but this sum she paid away to the members of her staff, and she also spent £3 for the purchase of the material for dresses, repairs, etc. Since then the plaintiff had received nothing, and the point was whether the defendants were responsible.

Evidence having been given on behalf of the plaintiff, counsel for the defendants urged that neither one of them was responsible to the plaintiff, Mr. Brammell having received £100 and made himself responsible for engaging all the artists and others connected with the production of the pantomime.

Mr. Lurion, junior, said he never told the plaintiff that she was to look to his father and Mr. Mathey for her money.

Mr. Lurion, senior, said he advanced certain moneys, but Mr. Brammell was the promoter of the syndicate and witness considered him responsible.

Mr. Mathey, who described himself as an independent gentleman, residing in Whitehall Court, said the proposed production of the pantomime was first mentioned to him by Mr. Lurion, junior, and he was induced to take 155 £1 shares in what was called Camden Productions, Limited. He had nothing to do with engaging the plaintiff, or any of the artists, and when the change was made to the Paragon Productions he had no shares allotted to him. When difficulties arose, he was told a long story, and agreed to give £120, but undertook no liability whatever. He afterwards handed over the £120—in fact, he was so worried that he gave £135—£15 too much.

His Honour, in giving judgment, said what he had to decide was whether the defendants authorised Brammell to enter into a contract with the plaintiff to act as wardrobe mistress. There could be no doubt that although Mr. Mathey intended only to subscribe for shares in the syndicate when it was formed, he did take an active interest in it beforehand. He first paid £25 on account of shares, and the effect of that was that it enabled them to go and make an arrangement with the plaintiff. Time was short, the thing had to be rushed, and undoubtedly they put Brammell in a position to make this contract. Of course, Mr. Mathey was over-persuaded, and did not understand it, and he got himself into a serious difficulty. He might have made his position perfectly clear, and said he did not mind putting money into the scheme, but he should have waited until the syndicate was properly formed. The defendants, he held, had placed Brammell in the position of their agent, and he gave judgment for the plaintiff for £11—being two weeks' salary at £3 a week, £3 for a week's preliminary work, and £2 out-of-pocket expenses with costs.

His Honour added that it was a miserable case. A large number of people engaged for the production of the pantomime no doubt suffered considerably, and they would have suffered more but for the kindness and generosity of Mr. Mathey in coming forward when he did.

WILLING v. CLUTSAM.—"PAYMENT" FOR ENGLISH OPERA.

29 At the Westminster County Court, before his Honour Judge Woodfall, Mr. C. H. Clutsam, composer of operas, residing in Wellington Road, St. John's Wood, was sued by Willing Junior, Limited, advertising agents, for £33, said to be due to them for advertisements inserted in various newspapers in connection with the production of an opera entitled *A Summer Night*. Mr. R. O. B. Lane, jun., was counsel for the plaintiffs, and Mr. Harold Simmons represented the defendant.

Mr. Lane said defendant was the composer of the opera *A Summer Night*, which was produced by the Beecham Opera company, first at His Majesty's and afterwards at Covent Garden. As the result of the first production

several very favourable notices appeared in the Press, and the defendant, calling the attention of the plaintiff's manager to these, expressed a wish that they should be included in the advertisements announcing the subsequent productions of his opera which were sent to the papers in the ordinary way by the Beecham Opera company. The instruction, said counsel, was a purely personal one, and had nothing whatever to do with the Beecham company, who merely undertook to announce the productions of the opera without the further responsibility of advertising Press comments. The plaintiffs accordingly sent in the account to the defendant, who, however, repudiated responsibility, contending that the Beecham company should be held liable.

Mr. A. Archdeacon, manager for the Beecham Opera company, said the Press comments which the defendant wished to see advertised were quite apart from the ordinary advertisements which his company inserted in the newspapers, and which preceded the favourable comments on the defendant's opera.

Mr. Simmons: But the Beecham company took the theatres, and the advertising of favourable comments would be to their advantage. The better advertised the fuller the house surely?—It does not follow at all.

In reply to further questions by counsel, witness said the defendant's opera was only given three times—once at His Majesty's and afterwards at Covent Garden. He added that no opera by an English composer had, he believed, been produced with success in this country for many years.

The defendant, in evidence, said he arranged with the Beecham company for the production of his opera, but received no remuneration from them. After the first production, in a conversation with Mr. Archdeacon, witness said he thought he ought to get something out of the opera, and he pointed out that the Press notices were very favourable, and added that advertising them would do him good, and also do the Beecham Opera company good. No suggestion was made to him that he would be expected to pay for the advertisements, and when the account was sent in to him he at once repudiated responsibility.

His Honour said if it had been shown that by the insertion of the personal advertisements the defendant would have benefited pecuniarily, the evidence might have been considered to be against him. But this was not so. The defendant received nothing for the production of his opera, and the insertion of the advertisements brought him no profit, unless it were in the sense of contributing to his vanity. The plaintiffs had failed to make out their case, and there would be judgment for the defendant, with costs.

POEL v. LURION AND OTHERS.—THE PARAGON PANTOMIME FIASCO.

31 At the Westminster County Court, before his Honour Judge Woodfall, William Poel, described as a pantomime producer and theatrical manager of Romford, claimed from Messrs. P. Lurion, senior, R. Lurion, junior, and G. A. Mathey £100 in respect of artists' salaries due under an agreement.

Mr. W. S. M. Knight was counsel for the plaintiff, Mr. Bennett represented Mr. Mathey, and Mr. Simner appeared on behalf of the other two defendants.

Mr. Knight, in opening, said the case, though different to the one heard against the same defendants the preceeding week, in which a wardrobe mistress sued for and was awarded a sum due to her for wages, had certain matters in common, and it would, therefore, not be necessary for him to go at great length into details. The claim arose out of arrangements made for the production of a pantomime at the Camden, but the production of which was transferred at the last moment to the Paragon. Mr. Lurion, senior, and Mr. Mathey advanced money in connection with the production, and, it was contended, authorised a Mr. Brammall to act as their agent, and thereby made themselves responsible. In the present case the plaintiff, in consequence of an advertisement which appeared in THE STAGE, got into communication with Mr. Brammall, who was desirous of obtaining the services of a certain number of artists in connection with pantomime. Mr. Poel had a number of artists at his disposal under a contract, and it was arranged that the contract should be transferred to Mr. Brammall, who was acting as the agent of the defendants. The contract set forth, "I agree to take over all your principals and chorus and all concerned in your production as arranged, upon December 26, 1910, all concerned to rehearse at the Paragon, and I also agree to pay the terms arranged, including salaries and out-of-pocket expenses." This contract was signed by Brammall on behalf of the three defendants. It was necessary for Mr. Poel to arrange with the artists and satisfy them that whatever they failed to get from the syndicate or Brammall in connection with the contract he himself would be responsible for two weeks' salary in lieu of notice, and this arrangement was made with the knowledge of the defendants. The artists so engaged commenced their dutics in the pantomime on December 26, but received no remuneration from the syndicate, with the exception of a small sum of £5 5s. 6d., and Mr. Poel paid them £64, which represented two weeks' wages, less the £5 5s. 6d. In addition, the plaintiff had to pay the artists' fares from Liverpool Street and other incidental expenses, which totalled some £24.

The plaintiff gave evidence in support of his case. Witness said he and Brammall went to see the company rehearse at the Argyll Rooms, and on December 22 the agreement was drawn up by Mr. Lurion, jun.

Cross-examined by Mr. Simmer, he knew that the pantomime to be produced at the Paragon was *Whittington*, and he understood that a few principal artists were required.

Is it not a remarkable thing to take over the whole of the artists in a pantomime of *Sinbad* and put them on in *Dick Whittington*?—No, inasmuch as several of the artists in my company had played in *Dick Whittington* only the previous year.

Witness said he had not in the first instance heard anything of the syndicate in connection with the Paragon, but mention had been made to him of the pantomime being transferred from the Camden to the Paragon. The agreement was signed at the Argyll Rooms, Brammall and others being present. In connection with the agreement, witness left everything to Brammall, and understood that it had reference to the Camden.

Was there any claim made on either of the defendants until February 15?—No.

His Honour: The point is this: The agreement was to date from December 26. By that time, assuming that Brammall was the agent to make this very abnormal agreement, whose agent was he?

Mr. Knight: I think it will be established that he was the agent of the three defendants.

His Honour: The Paragon Company was registered on December 24, and the agreement was not to apply until December 26.

Mr. Knight: But Mr. Poel had to transfer the artists from one place to another, and the rights under the agreement were assigned to somebody else.

His Honour: I can't say I agree with you.

Mr. Knight: If we are going to break down on the point of the construction of the agreement, perhaps it is no good my calling further evidence.

His Honour: No, you had better go on; but it is an entirely different case to the last one.

Mr. Brammall, in evidence, said he was at the Duke of Argyll rehearsal rooms when he came in contact with Mr. Poel on December 22, and signed the agreement produced. His principals were Mr. Lurion, sen., Mr. Lurion, jun., and Mr. Mathey. Witness had previously been in communication with the plaintiff, and he went to see the company who were playing *Sinbad*. Some of them were excellent artists. One who was getting £4 a week witness thought was worth £40. Arrangements were made whereby witness was to pay Mr. Poel £23 or £25 on behalf of his principals, and the plaintiff was to be responsible for the artists' salaries for a number of weeks. Witness said it would be all right, as they would be guaranteed for a longer time than that.

His Honour at this stage said there seemed to be no evidence whatever of a contract with the three defendants.

Mr. Knight said the plaintiff had an agreement with his artists that whether they were paid or not after being transferred to others he was responsible to them for a fortnight's wages in lieu of notice, and it was to cover this that the contract was drawn up. If the contract was a contract of indemnity and was authorised by the defendants, he (Mr. Knight) submitted that the defendants were responsible.

His Honour: You have brought the action against the wrong person.

Mr. Knight said they were in a peculiar position. They did not suggest that Lurion and others were in partnership, but what could any reasonable man do more than Mr. Poel did, according to his own statement. Artists having been engaged to work for him, they would naturally refuse to leave him, having regard to the promise to pay a fortnight's salary under adverse conditions. It must be obvious that the agreement covered that. The agreement was hurriedly drawn up, and not as a lawyer would do it, but as the defendants were the principals behind Brammall counsel urged that they should be held liable.

His Honour said he was prepared to enter judgment for the defendants, having in remembrance the evidence given at the previous trial. He could not help speaking of the peculiar nature of the agreement. In the previous case, which had to do with the engaging of a wardrobe mistress, it was an entirely different thing. Here the allegation was that Brammall was authorised as the agent of the three defendants to enter into a contract with Poel to relieve him of a responsibility incurred. But that did not show sufficient authority. If there was a ground for action it was surely one between Poel and Brammall, and then the latter might have joined the defendants. But there was no ground for action against the three defendants, and there must be judgment in their favour, with costs.

JUNE.

GOODMAN v. ROSENTHAL.—DAMAGES FOR INJURY TO HORSES ON THE STAGE.

2 An action was brought in the Whitechapel County Court, to recover damages for injuries sustained by a horse on a stage during a theatrical performance.

Mr. Lort Williams, plaintiff's counsel, explained that Mr. Goodman, his client, engaged to lend two horses to the management of the Pavilion, Mile End Road, the horses being required to appear in *The English Rose*. One of these, a grey mare, declined to go before the footlights. The animal persisted in backing, and eventually put a hoof through a hole which it kicked in the stage. One of its hind legs went down through the woodwork and very serious damage was done to the animal. Its forelegs had to be stitched in several places, and it required the attention of a veterinary surgeon in regard to other injuries. Owing to the injuries to the mare, its depreciation in the market, owing to what had happened, and the general expenses consequent upon the injuries, his client made a claim for £45 against the licensee of the Pavilion.

Mr. Julius Goodman, the plaintiff, was called, and explained that the hunter was sent back on the first night of the engagement injured.

A large splinter of wood was here produced, and it was explained that it was a portion of the flooring of the stage at the spot where the horse's leg had gone through.

The plaintiff said he did not think that the woodwork was thick enough to support the weight of a horse, especially when it became restive.

Other witnesses having been called,

Deputy Judge Gurner said one fact in the case must be generally admitted—the horse was injured while on the stage. He came to the conclusion that the injury was caused through the rottenness of the planks on the stage. His judgment would be for the plaintiff for £50 with costs.

SUNDAY OPENING.—G. E. SKIROS.

7 At Tower Bridge, George Eustace Skiros, of Regent Street, was summoned, before Mr. Cecil Chapman, by the London County Council, for opening his kinematograph theatre at 100, Rotherhithe New Road, on Sunday evenings, April 2 and 9, in contravention of one of the conditions of his license.

Mr. Cecil Chapman imposed a nominal penalty of 5s. and 25s. costs.

FRANCO-BRITISH EXHIBITION (Incorporated) v. EMPIRE GUARANTEE INSURANCE CORPORATION, LIMITED.—INSURING ATTENDANCES AT AN EXHIBITION.

15 In the Official Referee's Court, before Mr. Pollock, the Franco-British Exhibition (Incorporated) sued the Empire Guarantee Insurance Corporation, Limited, for £1,816 8s. 3d., alleged to be due under a policy of insurance made between the parties on August 17, 1908. There was no defence.

Mr. Douglas Hogg and Mr. Wertheimer (instructed by Messrs. Slaughter and May) appeared for plaintiffs.

The plaintiff company, Mr. Hogg said, were running during 1908 an exhibition at the White City. They insured against the total number of visitors falling below 9,000,000. The arrangement was that a sum of 1s. 3d. per head was to be paid on every person falling short of 9,000,000. The total insurance was to be for a sum of £250,000, and it was agreed that each of the insurees should take their proportion. The Empire Guarantee and Insurance Corporation took £10,000 worth, and they were to pay 1-25th of the 1s. 3d. per head. Eighteen companies and underwriters took up the insurance, and all had paid with the exception of defendants. The actual number of persons who visited the exhibition in 1908 was 8,273,435, and that was a deficit of 726,565. When the exhibition closed Mr. Beale, the accountant in charge of the audit department, made out a return of the attendances, which, as then calculated, showed a deficiency of 739,153. Subsequently

all the underwriters appointed a firm of accountants to go through the figures, and it was agreed that the deficiency of the 9,000,000 was 726,565. Counsel said that the policy was admitted.

Mr. Horace O. Beale, chartered accountant, gave evidence to the effect that all the daily returns of the visitors were under his supervision and were duly checked. The deficit of 726,565, at 1s. 3d. per head, worked out to £45,410 16s. 3d., and the proportion due from the defendants was £1,816 8s. 3d.

The Official Referee entered judgment for plaintiff for £1,816 8s. 3d., with costs.

W. CLARKSON AND THE FACTORY AND WORKSHOP ACT.

16 At Bow Street, Mr. William Clarkson was summoned before Mr. Curtis-Bennett, for employing three women overtime without reporting the matter by eight o'clock the same evening to the inspector of the district as required by the Factory and Workshop Act, 1901.

Mr. Curtis-Bennett mulcted defendant in fines and costs amounting to £9 18s.

SCARPETTA v. LOWENFELD.
RECOVERING ON AN ITALIAN JUDGMENT.

17 In the King's Bench Division, before Mr. Justice A. T. Lawrence, an action was brought by Mr. Edward Scarpetta, described as a play writer, residing in Naples, against Mr. Henry Lowenfeld to recover £469 3s. 8d., the amount of a judgment of the Court of Appeal in Florence.

Mr. B. Bruce and Mr. B. Williams appeared for the plaintiff, and Mr. F. E. Smith, K.C., and Mr. M'Carthy represented the defendant.

Mr. Bruce, on behalf of the plaintiff, said that in April, 1906, the defendant was in Florence, and became acquainted with the plaintiff, and a contract was entered into under which the plaintiff sold to the defendant the right to produce his plays in all countries outside Italy. In order that any disputes arising under the contract might be settled according to Italian law, the defendant undertook to deposit about £800 in an Italian bank within a specified period. The defendant did not make the deposit, but alleged that a German theatrical manager was about to question the plaintiffs' right with regard to the play *Na Camerera Nova*. The plaintiff brought an action against the defendant for alleged breach of contract, and the defendant counterclaimed for a rescission of the contract. The Court of First Instance dismissed both the claim and counterclaim, but the Court of Appeal in Florence entered judgment for the plaintiff. Counsel submitted that the plaintiff was entitled to enforce that judgment in this country.

Mr. F. E. Smith, for the defendant, said that according to the rules and procedure in the Italian Courts, the parties to the action were not permitted to give evidence. That was a practice which offended against English views of substantial justice, and on that ground he contended that the judgment could not be enforced in this country.

Mr. Justice Lawrence, in delivering judgment, said he did not think it was possible for an English judge to hold that the practice in Italy was contrary to substantial justice. If he were to do so he would say that the common law of this country was built up contrary to substantial justice, because prior to 1846 the universal practice in the English courts was to exclude the same evidence. It was impossible for him to hold that the change in the practice of the courts of this country struck Italy and other nations out of the comity of nations, by which one country recognised the judgments of another. There would be judgment for the plaintiff for the amount claimed, with costs.

READ AND WRIGHT v. PILKINGTON.—
ALLEGED BREACH OF CONTRACT.

20 The adjourned case in which Read and Wright, two actors, claimed from A. Austin Pilkington, of Toothill Road, Loughborough, salary of £5 15s., alleged to be due in lieu of notice, was concluded at the Loughborough County Court.

The plaintiffs' case was that they were engaged by defendant for his pantomime season at a joint salary of £5 15s. a week, subject to a fortnight's notice. When the company was at Sheerness a notice was posted on the call-board that the tour would end at Salisbury the following week, and defendant declined to pay for more than the week. During the hearing of the case at the last Court a written agreement between the parties was handed in, and as this was not stamped penalties had to be paid to the amount of £11 1s. 6d.

Mr. Charles Doughty, barrister (instructed in behalf of the Variety Artists' Federation) was for plaintiffs, and Mr. R. S. Clifford, jun., for the defendants.

Mr. Clifford, for the defendant, relied upon Article 5 of the agreement, which stated "No play, no pay." Here there was no play, and consequently there was no pay.

Mr. Pilkington said that when the engagement was made with the plaintiffs the only terms discussed were in regard to wages. Witness's list of places toured was always complete before he opened, and the last place on this list was February 13. It was customary to leave a space at the bottom of printed tour cards in case other engagements were secured. He could not say whether there were two dates marked after February 13 on his list. The tour finished at Salisbury on the 13th instead of Oxford.

His Honour: Doesn't that show your list was not complete?

Mr. Clifford: It was a substitution.

Witness said there was a disagreement with the management at Oxford, and he would not play the date, but rather than break faith with his company he fixed an engagement at Salisbury.

Mr. Clifford remarked that the theatre at Oxford had been turned into a music hall.

Mr. Pilkington, continuing his evidence, said that when the company was at Southend plaintiff asked if there was any possibility of extending the tour, and witness replied that business was not very good and he should finish on February 13. There was an understanding that all engagements ended when the tour ended. If witness had desired to dismiss plaintiffs when two weeks out of the eight weeks' tour had run he would have had to give them a fortnight's notice.

Mr. Doughty: If you had a comedian at £20 a week, and dismissed him and engaged an inferior man, you would be breaking faith with the theatres where you were engaged.

Defendant said he did not think so.

His Honour asked if there had been any ruling in the High Court as to the meaning of the words "No play, no pay."

Mr. Doughty said the only judge who had ventured to interpret the words was Mr. Justice Darling, and he said they meant nothing at all, or that they meant no work no pay.

His Honour: Both are the same thing.

Mr. Doughty: No, your Honour; that is his jocular way of putting it. "No work no pay," he says, is when the artist doesn't choose to work.

Mr. Doughty proceeded to read an advertisement from THE STAGE: "Record breaking pantomime: *The Babes in the Wood.*"

That is your pantomime, is it not? queried Mr. Doughty.

Yes, replied the defendant.

"Three records already broken in the season. Last week at Ramsgate finished up to over £30 more than Christmas week." That is your pantomime, I think?

Defendant: Yes.

You told us it was not a paying pantomime. Did it as a fact finish up to over £30 more than at Christmas week?—Yes.

It must have been a very bad Christmas!—Yes, evidently.

Mr. Doughty went on to read the advertisement which stated: "Wanted theatres, February 13, February 20, February 27." What was defendant's explanation?

Defendant said he did not try for any engagements beyond the 13th.

His Honour: You advertised for them.

Defendant said it was advisable to give managers the impression that the company were doing well.

His Honour: You only wanted to take the one date.

Defendant: Yes.

Mr. Doughty: In that case, would not the wording be "Only week free, February 13"

Defendant said he would not have worded it in that way.

His Honour summed up at some length. The engagement of the plaintiffs, it seemed to him, was for a tour of eight weeks. It was not necessary to give a fortnight's notice to end the engagement, which was for eight weeks. His judgment would be for the defendant. There would be leave to appeal.

[See report of appeal in the Divisional Court on October 19.]

MEYER v. MORDKIN.—COMMISSION ON ENGAGEMENTS.

26 In the King's Bench Division, before Mr. Justice Bankes, an action was brought by Mr. Daniel Meyer, carrying on the business of a concert agency, against M. Mordkin, the Russian dancer, for sums of £53 and £52 10s. in respect of commission for engagements at the Palace.

Mr. Shearman, K.C., and Mr. Beyfus appeared for the plaintiff; and Mr. George Elliot, K.C., Mr. Walter Frampton, and Mr. C. L. Shute for the defendant.

Mr. Shearman, K.C., stated that two writs had been issued, but the actions were consolidated. By a contract in writing, dated July 20, 1909, and made between the plaintiff and the defendant, Mr. Meyer was to be the defendant's exclusive agent in England for five years at 10 per cent. commission. In 1909 Mr. Meyer met Mme. Pavlova, and got an engagement for her at the house of a countess. Negotiations were afterwards entered into, and contracts were obtained for Mme. Pavlova and M. Mordkin to dance at the Palace. Both dancers signed similar contracts to pay Mr. Meyer 10 per cent. commission for five years. In 1910 Mr. Butt, exercising an option under his contracts, again engaged Pavlova and Mordkin to dance at the Palace, Mordkin, however, refused to pay commission to Mr. Meyer under the later contract with the Palace. In an affidavit the defendant said that the commission contract was handed to him in the street to sign, and that the contract was in French, a language he did not understand. That, however, said Mr. Shearman, was not the case. The contract was signed at the Grosvenor Hotel, and the defendant had himself written letters in French to the plaintiff.

Mr. Daniel Meyer said he first met Mme. Pavlova and M. Mordkin in London in June, 1909, and he succeeded in getting engagements for them at the Palace. He also got them an engagement at Lady Londesborough's house. He spoke to M. Mordkin in French, and the engagements were thoroughly discussed. At an interview he had with the defendant and Mme. Pavlova at the Grosvenor Hotel in July, 1909, M. Mordkin said, "Whatever Mme. Pavlova signs I will gladly sign." The contract as to the 10 per cent. commission was signed at the hotel by both of them. Mme. Pavlova was first engaged at the Palace at £400 a week, and M. Mordkin received £80 per week. When the contracts were signed at the hotel a Russian gentleman, M. Dandre, read them in Russian to the parties, but that gentleman was no longer in England. The defendant paid the 10 per cent. commission on the private engagements the witness got for him and on the Palace engagements under the contract of 1909. The commission amounted to £242 during 1910.

When Mr. Butt exercised his option to re-engage the defendant and Mme. Pavlova the defendant wanted £200 a week. After a great deal of negotiation, proceeded the witness, Mr. Butt said that he would give the defendant £80 a week and £25 for *matinées*. As to private engagements, it was agreed that Mr. Butt should take the whole risk of those on his shoulders and pay M. Mordkin £50 a week in respect of them for the sixteen weeks of the Palace contract. M. Mordkin told the witness that he wanted £200, but afterwards the witness found that the defendant had signed a contract with Mr. Butt.

Cross-examined by Mr. Elliot, K.C., the witness said that he was the first person to introduce the defendant to the Palace.

Do you know that the letters written to you in French were drafted for the defendant by his wife or some other person?—I know he could speak French in 1909.

Mme. Pavlova gave her evidence through an interpreter. Both she and the defendant signed the commission contracts at the Grosvenor Hotel. M. Mordkin spoke French. She was very satisfied with Mr. Meyer as her agent, and she was still paying him commission.

Cross-examined by Mr. Elliot, the witness said that when she spoke to M. Mordkin she used the Russian language.

Mr. Alfred Butt, managing director of the Palace, said that he first saw Mme. Pavlova and M. Mordkin in Paris in 1908. They were introduced to him at the Palace in 1909 by Mr. Meyer, and subsequently he entered into contracts with them for 1910 with an option for 1911.

Cross-examined, the witness said that the defendant spoke to him in broken French.

You would not suggest that M. Mordkin is a competent linguist?—He is like a good many more artists—they understand what they want to, and what they do not want to understand they don't.

The witness said that Mordkin made it quite clear to him that he was entering into a contract on his own in 1911. He asked whether he had to pay commission, and witness replied, "That has nothing whatever to do with me."

The witness, replying to another question, said that the defendant appeared then to be dissatisfied with Mr. Meyer, but the defendant was a gentleman who was usually dissatisfied with things. He was rather swollen-headed, and he complained about the advertising. When the defendant objected to Mr. Meyer's commission being deducted from his salary every week the witness arranged that the defendant should be paid in full. It was only

to oblige artists that he deducted agents' commissions from their salaries and paid them over. Whenever any objection was taken to that arrangement he always paid the artist in full, and left them to settle with the agents.

Mr. Elliot, K.C., said that the defendant would give an entirely different version to what plaintiff had given. When he came to London in 1909 the defendant was engaged to dance at some special concerts. Those engagements were obtained for him by M. Astrux, of Paris. Afterwards he was introduced with Mme. Pavlova to Mr. Meyer, who got them engagements at the Palace for 1910. The commission for those engagements was deducted from their salaries and paid to the plaintiff. When Mr. Meyer asked the defendant to sign a document in the street he understood it only related to private engagements.

M. Mordkin, who gave his evidence in Russian, said that when the negotiations were taking place with regard to the Palace engagements Mme. Pavlova said to him, 'Don't be uneasy. I am your partner. I will arrange everything for you." The witness left everything absolutely to her. He understood the document which Mr. Meyer asked him to sign only related to soirées, and had nothing whatever to do with the Palace engagements. He never arranged to pay commission for the performances at the Palace. He asked Mme. Pavlova why he had to do so, and she replied, "I do not know myself." When the deductions were made from his salary every week he looked upon it as a tax which he had to pay, as he was a stranger to this country.

Cross-examined, the witness said that he did not see Mme. Pavlova sign a contract at the Grosvenor Hotel.

His lordship said that he accepted the plaintiff's version, which was confirmed by Mme. Pavlova, and he entered judgment for the plaintiff for £160 and costs.

ADAMS v. THE EMPIRE.—A DEPUTY AND HIS NOTICE.

29 At the Westminster County Court, before Judge Woodfall, Fox Adams, musician, sued the Empire Palace, Limited, Leicester Square, for £4 10s., being two weeks' salary said to be due in lieu of notice.

The plaintiff, who conducted his own case, said that on March 13 last he was engaged to play in the orchestra at the Empire as deputy for one of the number who was absent through illness. On the Wednesday following he was informed that there was to be a benefit *matinée* following the death of Mr. Hitchins, the late manager of the Empire, and that all the regular staff would give their services. He pointed out that on that particular afternoon he had another engagement that would preclude him giving his services, but offered to find a substitute if the management would pay him. This offer was declined, and he was asked to finish his engagement on the Friday. Witness urged that by the terms of his agreement he was entitled to two weeks' notice or its equivalent in salary.

His Honour: You were paid for one week?

Plaintiff: I was paid for five days and then they dismissed me, but the man for whom I had been engaged to deputise did not return until April 4.

His Honour: Who made the contract?—The management.

But one man must have made it?—I was told to come round by Mr. Murray, who engages all the deputies for the orchestra, and I was asked by Mr. Murray to play at the Empire until Mr. Dawson, the man who was ill, could come back.

His Honour: Then had he come back one day afterwards you would have only been entitled to one day's pay?—Quite right; but because I refused to play at this *matinée* I was cut off.

In cross-examination by Mr. Melville, counsel for defendant company, plaintiff said he had been a player in orchestras for ten or twelve years. It was certainly customary for regular members of an orchestra to give their services on the occasion of a *matinée* like the one referred to, but he was only acting as a deputy.

Mr. Melville: Is it not the custom, if you are deputising for someone else, that you must play at a benefit performance and that you arrange the terms of remuneration, if any, with the principal for whom you are acting?—Yes, that is generally the case, but I had an agreement with the management.

Were you not told that everyone from the call boy upwards was giving his or her services, and that if you wanted to get someone else to play for you you must ask Mr. Dawson?—I was asked if Mr. Dawson could play and I said, No. A deputy always has to be paid.

But you would have to arrange that with your principal, and I put it to you that a deputy is entitled to no notice at all.

His Honour: Have you any evidence of that?

Mr. Melville said he would call Mr. Wood.

Mr. Wood, in the witness box, said it was not customary for a deputy to be entitled to fourteen days' notice under such circumstances as those stated by the plaintiff.

His Honour: Should a deputy be engaged by the man who is ill or by the management?—By the man he was deputising for.

Mr. Melville: Have you ever heard of a deputy being entitled to notice?—No, I have not.

In your experience of the profession is a deputy expected to play at benefit performances?—Well, they are generally asked, and I don't think they ever refuse in such a case as this.

The Plaintiff: If Mr. Dawson had come back at any time it would have nullified my contract altogether, but he was away for a fortnight after I was sent away, and therefore I contend that I am entitled to a fortnight's salary. I was engaged until Mr. Dawson came back, and I could not afford to throw up my other engagement on the day of the *matinée*. For that reason they threw me over altogether.

Mr. John Murray, librarian of the orchestra at the Empire, said he did enter into an engagement to take on the plaintiff, and he had no knowledge of a deputy being entitled to a fortnight's notice.

His Honour: Not to any notice?

Witness: None whatever, except from the person who is absent, and who writes to the deputy to say that he will be back on a certain day.

His Honour said it was clear to him that there was no agreement to give fourteen days' notice, and under those circumstances there must be judgment for the defendant company, with costs.

JULY.

JEROME v. LINGARD.—CLAIM FOR AUTHOR'S ROYALTIES.

3 In the Marylebone County Court, before Sir W. Lucius Selfe, a claim was made for £11 2s. 3d., by Jerome K. Jerome against Horace Lingard, touring manager, of Clifton Hill, St. John's Wood.

Mr. Everard explained that the plaintiff was the author of *Fanny; or, The Servant Problem*, and it was taken on tour by the defendant, under an agreement dated November 4, 1909. The author was to have 5 per cent. of the gross receipts, and an account of the fees had been rendered up to January, 1910, amounting to the sum claimed.

Miss Wooldridge, for the plaintiff, produced the copy agreement, and said its terms had been varied, as to the royalty, to 5 per cent. on Mr. Lingard's takings after paying the members of his company.

His Honour gave judgment for the amount claimed and an order for an account of further takings in respect of the play.

HEYDEMANN v. SCALA KINEMACOLOR, LIMITED.—ALLEGED BREACH OF CONTRACT.

4 At the Westminster County Court, before his Honour Judge Woodfall, Dr. Charles Henry Heydemann, Ph.D., of Seymour Street, W., sought to recover £100 from the Scala Kinemacolor, Limited, for alleged breach of contract.

Mr. G. A. Scott and Mr. Macaskie were counsel for the plaintiff, and Mr. G. F. Hohler, K.C., M.P., and Mr. P. J. White represented the defendant company.

Mr. Scott said the plaintiff was a German of very considerable distinction as a lecturer, author, and journalist. In 1910 the Scala Kinemacolor Company was formed, with a capital of £10,000, and the Scala Theatre was opened with a series of kinematograph pictures in natural colours. It was intended that they should be of a distinct educational character, and negotiations were entered into with the plaintiff to give lectures during the progress of each entertainment. In March a contract was drawn up whereby the plaintiff was to give two lectures daily, one in the afternoon and one at night, at a remuneration of ten guineas a week. He entered on his duties and gave his lectures at a private Press view, and also before Royalty, without any complaint being raised by the management. On April 29 it was intimated to the plaintiff that the educational side of the lectures should be gone into more fully, and in consequence the plaintiff got into communication with the L.C.C. educational authorities and submitted a scheme to the Scala directors. The scheme was discussed, and the plaintiff was told to continue his lectures, but on May 9 he received a letter giving him his dismissal. The contract was for six months at ten guineas a week, and the plaintiff had only been paid for one week's services. He would, said counsel, have brought a claim for £300 in the High Court, but hearing that the defendant company's expectations had not been realised financially, and that they were losing something like £500 a week, he decided to make a smaller claim in the County Court. Since this decision was come to, added counsel, the defendant company had submitted to the public a series of views of the Coronation procession, etc., with the result that the theatre was crowded at every performance.

The plaintiff, having given evidence in support of counsel's statement, was cross-examined by Mr. Hohler. He said he never heard hisses while he was lecturing, but it was true that on one occasion he heard a cry of "Get along!" or something of the kind. The remark came from the cheap and rougher section of the audience.

Plaintiff denied that he ever broke down when lecturing. The managing director suggested that he did not speak loudly enough, and witness told him that he had been misinformed in regard to the acoustic properties of the theatre.

Did you represent to the defendants that you were an experienced lecturer in this very thing?—I did not.

So that when you went to the Scala management you were a complete novice as a lecturer in this country?—Yes.

What is your nationality?—I am an Englishman. I was partly educated in this country and partly abroad.

In answer to further questions, the plaintiff said he had contributed articles to three London newspapers, and was formerly London correspondent for a Paris journal. He might be nervous the first night of a lecture, but not on other occasions.

Mr. Harold Scott, a managing clerk, said he visited the Scala on three occasions when the plaintiff was lecturing there, and he considered the lecture very interesting. He heard the lecturer without difficulty. Witness came forward in a perfectly disinterested way.

Mr. Charles Urban, managing director of the defendant company, said the plaintiff, when introduced to him, represented that he had great influence with the Press and was personally acquainted with the leading educational authorities of the L.C.C. On these assurances witness engaged him at ten guineas a week after the plaintiff had asked fifteen guineas. The first night of the lecture the plaintiff was very nervous, and it was difficult to hear him in different parts of the house. He repeated himself very often, and witness felt very sorry for him. He spoke to the plaintiff, who assured him that he would improve when he got over his nervousness. The audience hissed the lecture at times, and witness heard cries of "Get off!" and the like. Witness got so nervous himself that he went on to the stage near the curtain and gave the plaintiff "a punch in the ribs, so to speak." (Laughter.) Witness and his co-directors came to the conclusion that the plaintiff had over-estimated his abilities and was not competent to serve them as a lecturer, and they consequently decided to dispense with his services.

The case was continued on the following day, when, in cross-examination, Mr. Urban admitted that when the plaintiff first read his lecture over and rehearsed it witness was satisfied with it, but said that when the public performance came to be given he found that the plaintiff's delivery was not satisfactory. It was not true that the plaintiff found fault with the arrangement of the pictures on the ground that there was no sequence between the subjects thrown on the screen. Apart from the delivery, witness was dissatisfied with the matter contained in the lectures. He also considered that the plaintiff did not properly fulfil his promises with regard to influencing members of the educational authority of the L.C.C. and members of the Press. It was true that the plaintiff was present at the Press view, and that he knew several of the company, but the printed matter which he gave out the Press representatives called "piffle."

Mr. Scott: But you passed it?—I had only three minutes to read it over.

Dr. Distin Maddick, proprietor of the Scala and a director of the defendant company, said he heard the plaintiff lecture on the occasion of his first appearance at the theatre, and he considered that he was incompetent. The lecturer was at times inaudible, and he was also nervous and excited.

A man named Carpenter, who was gallery attendant at the Scala at the time of the lectures, said on one occasion there was a disturbance in the gallery while the plaintiff was lecturing.

Counsel: Was not the man who made the disturbance affected by the lecture?—No; I came to the conclusion that he had something outside.

Judge Woodfall said he should find for the plaintiff. He held that the plaintiff was not given sufficient time to bring his influence,

such as it was, to bear on the educational authorities and make them so interested in the enterprise at the Scala that they would give it their support. With regard to the delivery of the lectures, it was not uncommon for stage artists to be nervous on first nights, and no evidence had been called to prove that the plaintiff was nervous on other occasions. As to whether the plaintiff was an experienced lecturer, he was never asked whether he had been accustomed to lecture in a large theatre, and as he had lectured to audiences on previous occasions the plaintiff was entitled to describe himself as experienced. A very important witness had been a gentleman who was present in court in another case, and who had voluntarily come forward and stated that he heard plaintiff lecture at the Scala, that he could hear all he said, and was so pleased with the lecture that he went to the theatre a second time and took friends with him. Under all the circumstances, said his Honour, judgment would be entered for the plaintiff for the amount claimed, with costs.

THE KINEMATOGRAPH ACT.—F. R. GRIFFITHS.

5 At Lambeth, Frederick Richard Griffiths, of Cecil Court House, Loughborough Park, Brixton, was summoned to answer the complaint that he, being the occupier of premises known as the Gem Picture Hall, Carter Street, Walworth, allowed the same to be used in contravention of condition 6 of the conditions upon which the London County Council granted a license for the premises under the Kinematograph Act.

Mr J. Hawkins Pawlyn, supporting the proceedings on behalf of the County Council, explained that condition 6 of the license granted in respect of the premises, was to the effect that not more than 100 persons should be allowed in the gallery of the hall at any one time. On May 6 there were in the gallery at least 160 persons in contravention of that condition.

Mr. Walter Frampton, defending, explained that the defendant acquired the hall from another person, who failed to disclose the fact that the license restricted the use of the gallery to 100 persons. The gallery was capable of accommodating 220 or 240 persons, but the County Council refused to allow it to be used for a greater number than 100 until another exit was provided.

Mr. Horace Smith imposed a penalty of 20s. and 23s. costs.

HARDACRE v. WALDON.—"EAST LYNNE."

6 Lord Guthrie gave judgment in the note of suspension and interdict by John Pitt Hardacre against Richard Waldon, Princess's, Glasgow, in which complainer sought to have respondent interdicted from producing the Bullock version of the drama *East Lynne*, of which the copyright of which the complainer is proprietor. Complainer said respondent had infringed his rights by producing a play in which "Bullock" appeared as "Policeman X-Rays." Respondent said his drama was in no fair sense a copy or colourable imitation of complainer's. He had a version of his own, and when the present action was served he took the policeman out of his production altogether. He disclaimed any intention to encroach upon the complainer's rights.

Lord Guthrie refused the prayer of the note and recalled the interim interdict formerly granted.

His lordship said the respondent's drama did not, like the complainer's drama, make the policeman an important figure. So unimportant was the character of the policeman in respondent's drama, and so little speaking had he to do, that it was filled by a super at 1s. 6d. a night. Complainer's drama depended for its comic element to retrieve the gloom of the novel on the policeman Bullock, whereas respondent's drama relied for the same object on Justice Hare. His lordship was not able to hold that, independent of the part of the comic policeman, there was in respondent's drama such substantial identity or such copying of a material part as would involve an infringement by respondent of complainer's copyright.

DOUGLAS CORPORATION v. DARE.

7 At Douglas, Isle of Man, the High-Bailiff of Douglas delivered judgment in the case of the Mayor, Aldermen, and Burgesses of the Borough of Douglas against Charles Dare, the lessee and manager of the Empire, Douglas.

His Worship said: In this matter the defendant is charged with having, on June 5, 1911, kept open a theatre without having obtained from the complainants the certificate required by the Local Government (Theatres) Act. It appears that the defendant has been the occupier of the theatre in question for some years, and, from year to year has applied for and received a certificate from the complainants. Prior to May, 1910, his attention was called to the fact that the theatre did not conform to the regulations made in accordance with the Act. He, however, received on May 12, 1910, a similar certificate to that which he had been accustomed to receive, stating that his theatre complied with the regulations, but, on this occasion, a provision was appended that the certificate was to remain in force until September 30 only. By the provisions of the Act, the complainants have power to make regulations with respect to places of public resort for protection from fire, and, by such regulations, may prescribe requirements as to the structure of existing theatres, and may, from time to time, in any special case, dispense with or modify such regulations or may annex thereto conditions. These regulations must be printed and kept at the office of the complainants. It is provided that after the making of regulations, no person shall keep open a theatre unless a certificate be granted to him to the effect that such theatre is in accordance with the regulations and conditions (if any) annexed thereto, and that where any additions or alterations are made after the grant of a certificate, such certificate shall be void.

The question arises whether or not it is requisite that a certificate be renewed in the absence of any structural alterations, and whether the limiting of the certificate to September 30 is binding on the defendant. In this case, no structural alterations have taken place since the issue of the certificate of 1909, to which no condition was attached.

I am of the opinion that it is not necessary to make application annually, but that until "additions or alterations" are made a certificate once given holds good. The defendant did, as a matter of fact, make a yearly application, but I do not think that he should be prejudiced by complying with the complainants' demand in this respect.

The statement in the certificate, that it should remain in force until September 30, raises, of course, the question whether that was a "condition" which the complainants could impose or enforce. I think that the word "conditions" in Section 4 of the Act, taken

'n connection with the rest of the section, refers to structural work only.

I am of opinion, therefore, that until any additions or alterations are made in the theatre, or possibly until new or amended regulations are made by the complainants, the defendant is entitled to keep his theatre open.

This complaint must, therefore, be dismissed.

MAHONE v. DEVALION.—CLAIM FOR PAYMENT FOR COSTUMES.

10 At the Westminster County Court, before his Honour Judge Woodfall, Miss Nora Edith Hughes Mahone, described as a theatrical costumier and actress, of Little Newport Street, Charing Cross Road, sought to recover £8 6s. 3d. from Mr. Harry Gardner Devalion, music hall artist, living in Brixton Road, Brixton, for goods supplied and work done.

Mr. W. B. Dalley (instructed by Messrs. Mote and Son) was counsel for the plaintiff; the defendant conducted his own case.

It was stated on behalf of the plaintiff that the defendant ordered from her certain costumes, the covering for a piano, and the draping of stage screens, which he wanted for the production of a sketch, *Mephistopheles*, and an entertainment entitled "Musical Moments." The articles were made according to order, but the defendant refused to pay for them on the ground that the charges made were excessive.

The defendant urged that in certain respects the articles had not been made according to instructions and that far more material had been used on the screens than was necessary.

His Honour said the defendant admitted that he had no expert evidence to call as to the reasonableness or otherwise of the charges made. There would be judgment for the plaintiff, with costs.

LEAMORE v. MACNAGHTEN AND MURRAY.

In the King's Bench Division, before the Lord Chief Justice and a special jury,

11 Tom Leamore sued Frank Macnaghten and Will Murray for damages, for libel.

The defendant Macnaghten was described on the statement of claim as carrying on business at Bloomsbury as The Macnaghten Vaudeville Circuit, and the defendant Murray as his manager at Blackburn, where he (Murray) also carried on business as a bookmaker under the name of Arthur Price and Company. The claim further set forth that in May, 1909, whilst fulfilling an engagement at the Hippodrome, Blackburn, the plaintiff entered into bets with Murray, who stated that plaintiff owed a balance of £24 18s. 4d. in respect of those bets. It was alleged that Murray, with the consent of Macnaghten, threatened that unless plaintiff settled this racing account by instalments the whole amount would be stopped out of plaintiff's salary, which was £30 per week. To avoid unpleasantness the plaintiff signed some documents purporting to charge his future salaries with instalments to pay off the balance. On December 4 it was alleged, defendants, or either of them, received or retained from plaintiff an instalment of £10. It was further stated that on December 11, whilst plaintiff was performing his engagement under contract with the defendant Macnaghten at the Palace, Blackburn, Mr. Foster (who it was alleged was acting as deputy to Murray) falsely accused plaintiff of being drunk, in the presence of several persons, and told him he would not let him go on for the second house. It was alleged that this was said with the connivance of the defendants, and that it was a conspiracy to injure plaintiff, or to obtain the balance of the racing account. The defendants refused to allow him to perform his second turn, and repudiated liability for the balance of his week's salary, £25. Macnaghten also refused to allow plaintiff to appear at Bradford, and refused to pay him for the week under the contract. In the Bloomsbury County Court, however, plaintiff obtained payment of the amounts. The plaintiff further alleged that on December 13 Macnaghten caused to be published by his typist or clerk, in a letter addressed to plaintiff, a statement that plaintiff was very much the worse for drink at Blackburn and incapable of giving his performance. Plaintiff considered this a libel, and claimed damages, a return of the £10, and the delivery or destruction of the documents purporting to charge plaintiff's future salary with instalments to pay off the racing account.

The defendant Macnaghten alleged that plaintiff was the worse for drink, or that, in the alternative, the letter was privileged and was without malice. The defendant Murray denied that there had been any conspiracy.

Mr. Moyses appeared for the plaintiff, Mr. McCall, K.C., for the defendant Macnaghten; and Mr. Martin O'Connor for the defendant Murray.

During the hearing of the case on July 11 a medical witness stated that plaintiff was not drunk when performing at Blackburn on December 11. Plaintiff also gave evidence, and was under cross-examination by Mr. McCall when the case was adjourned until the following day.

Mary Leamore, plaintiff's wife, said that she was with plaintiff at Blackburn on the night of December 11, and he was perfectly sober.

Mr. McCall submitted that there was no evidence of publication of a libel.

The Lord Chief Justice said that that was the only point to go to the jury, if it did go. He had come to the conclusion that there was no evidence of conspiracy.

Mr. McCall had only just commenced his address on behalf of Mr. Macnaghten when the jury stopped the case and gave a verdict for the defendants.

The Lord Chief Justice supported their action and gave judgment for the defendants, with one set of costs, remarking that he should not make any distinction with regard to costs between Mr. Macnaghten and Mr. Murray. He added that the verdict did not mean that plaintiff had been drunk.

ST. AUSTELL PUBLIC ROOMS CO. v. POOLE.

In St. Austell County Court, his Honour Judge Granger adjudicated in an inter-

17 pleader action in which St. Austell Public Rooms Company, Limited, were plaintiffs; J. W. Poole, trading as Joseph Poole's Myriorama Company was defendant; and Susannah Poole (widow), Joseph Wolseley Poole, Frederick Mayer, and Elver Clement Milsom, executors of Joseph Poole, deceased, were the claimants.—Mr. Nalder, for claimants, said his clients were suing as executors of the will of the late Joseph Poole, and those proceedings were to determine the ownership of a van containing a myriorama show, the property of the estate of the late Joseph Poole, seized by the Sheriff of Wiltshire under a writ, issued by a judgment of the Supreme Court, obtained by St. Austell Public Rooms Company against the defendant. A myriorama show visited St. Austell in September 10, and good business being done, J. W. Poole thought it would be a good speculation to engage the St. Austell Public Rooms on his own account for a kinematograph. He negotiated with the secretary of the plaintiff com-

pany for letting the Public Rooms, and carried on a correspondence written on the bill paper which he used for the myriorama. The show failed, and J. W. Poole found himself unable to pay the rent of the hall, which, at £5 per week for eighteen weeks, amounted to £90. On being pressed, he used certain funds in his hands as manager of the myriorama shows to pay in part the rent of his private venture at St. Austell. He used one of a number of cheques in his possession, signed in blank by Mrs. Poole, widow of the late Joseph Poole, whose will stipulated that cheques for sums of money found by the managers must be signed by two executors. J. W. Poole paid £20 on account of the rent, the sum being paid by cheque drawn on executors' account. Defendant was unable to pay more, and plaintiffs issued a writ against J. W. Poole, trading as Poole's Myriorama, for £57 10s. There was no defence so far as J. W. Poole was concerned, and judgment went by default. On May 1 defendant was at Chippenham, and a writ was issued against the show. A further sum of £30 was paid by J. W. Poole to plaintiffs, making £50 altogether applied by him out of the property of the executor to satisfy his own debt. Execution was then levied against the van containing the myriorama show, with the result that notice was given that the van and goods were not J. W. Poole's property. The general secretary of the myriorama shows, formerly the property of the late Joseph Poole, gave evidence, and Mr. Coode (for plaintiffs) and Mr. Nalder addressed the Court.

His Honour said that it was with great regret that he was compelled to give judgment for claimants. The St. Austell Public Rooms had had drawn to their attention that this was a company, and ought to have made inquiries as to whom the company consisted of before they brought their action. The whole of this case was brought about by the fraud of the man Joseph Wolseley Poole, who not only obtained these rooms under false pretences, but embezzled money. Defendant ought to have done anything sooner than let this case come into court. Without showing the slightest signs of shame, when he appeared in the box, he calmly said, as though it was the most ordinary thing in the world, that he applied the executors' money in settling up his own private account. He only wished he could have him prosecuted.—His Honour gave judgment for claimants for the amount in Court, but would not grant them costs.

GLENVILLE AND OSMOND v. THE SELIG POLYSCOPE CO.—ALLEGED INFRINGEMENT OF COPYRIGHT BY KINEMATOGRAPH REPRODUCTION.

1919 In the King's Bench Division, before Mr. Justice Channell, the case of Glenville and Osmond v. the Selig Polyscope Co. and Montagu came on for hearing. The plaintiffs claimed damages for the infringement by kinematograph representation of the plaintiffs' copyright in the dramatic piece called *The Still Alarm*, and for penalties and an account. An injunction had also been applied for to restrain the defendants from publicly representing the piece or from selling or hiring the films of the piece.

Mr. Knight and Mr. Carlton Hall appeared for the plaintiffs, and Mr. Bentwich for the defendant.

Opening the case, Mr. Knight said that the plaintiffs were Messrs. Matthew Henry Glenville and Mr. Fred Osmond, who carried on business as the proprietors of dramatic pieces, and were also acting-managers and actors, and the defendants were the Selig Polyscope Company and Mr. Edward H. Montagu. The defendant company appeared to be an American company by incorporation, and their headquarters were there, but they had offices at Gerrard Street, where there were showrooms and what he might call a private theatre. Mr. Montagu was in charge of that office as the sole agent of the company. Two new and important points arose out of the case. The first was whether there could be any infringement of a dramatic piece by a kinematograph representation, and the second was whether the theatre which the defendants had for the exhibition of the films was a place of public entertainment where an exhibition would be a public representation such as would cause an infringement of the dramatic piece. A writ was issued on June 26, he proceeded, and an *ex parte* injunction was obtained as to some part of the endorsement on the writ, and on July 4, on the hearing of the summons to continue the *ex parte* injunction, an order was made which practically amounted to an arrangement between the parties to obtain a speedy trial. The difficulty with which both of them had been confronted was that the defendants had sold the films, or were selling the films, to bioscope shows, with the condition that they should not be released until July 23, and both parties therefore wished for a speedy trial in order that the whole question would be disposed of between them before what would be an undoubted public representation of the piece in many picture shows. The dramatic piece, *The Still Alarm*, he continued, was an American play, written by an American citizen, and produced originally in that country. In view of the fact that America was not a party to the Convention, the play was "open" to England and to the world if it was first produced in America. Having thus become public property, there could only be a copyright in respect to any part of which another person was the author. For instance, *King Henry VIII.* was open to the world to play, but Sir Herbert Tree's version was protected, and the same thing had applied to the Bullock version of *East Lynne*, which was an extremely valuable property. The original version of *The Still Alarm* was introduced into England in 1888, and, after being played in London for five years, the present plaintiffs acquired the properties and effects. A year later, in 1904, the plaintiffs produced a new version of their own by the introduction of two scenes, a "drop" scene at the end of the third act and a subsequent scene which was well-known in the profession as the great fire scene. This was the scene which had made the piece a financial as well as a dramatic success. The plaintiffs had "booked up" the play for a year ahead, and if the country was to be flooded with kinematograph representations of the best scene the piece would be ruined. With regard to the question as to whether the exhibition at the defendants' theatre was a public representation, he should like to call attention to an advertisement in THE STAGE on June 8, which read: "Joe Arthur's great success, as played for years throughout the country, *The Still Alarm*, the greatest fire scenes ever depicted. To be released on Sunday, July 23. On view to all at our offices, June 12 to 17. The Selig Bioscope Company." He thought that "on view to all" was a public invitation, because other people read THE STAGE besides those engaged in the profession. Mr. Osmond and other gentlemen had visited the Selig offices, and the film had been exhibited to them, and he considered that that was a public representation.

Mr. Glenville, giving evidence, stated that he purchased the piece, *The Still Alarm*, for £85. That sum included the scenery and pro-

parties. The piece was then "in the gutter; anyone could have had it for a mere song."

He first remembered the piece about ten years ago, and he played in the old version for about two years. He purchased it on July 1, 1903. The third act then ended with the fire-engine driving off, and the fourth act commenced with a drawing-room scene, the audience simply being told that Jack had rescued his sweetheart. After purchasing the play he and his partner spent quite a year in thinking out alterations and improvements, and the revised version was not produced until March, 1904. It was then staged at the West London. They had never attempted to stage the piece without the addition of the drop scene and fire scene. The Press notices of the revised version drew attention to the difference between that version and the original version. He had endeavoured to see the film at the Selig office, but had been told that it was not on view.

Mr. Knight: Do you know that kinematograph shows in towns where your piece is booked have purchased this film?

Witness: Yes, because we have had letters from kinematograph proprietors asking us for our printing to put on the walls, thinking we were a party to the kinematograph representation.

Cross-examined by Mr. Bentwich, witness said that correspondence had taken place with the Selig Company on the matter, but he had not written the letters.

Mr. Bentwich quoted from one letter the sentence, "We hold the sole rights of *The Still Alarm*, by Joseph Arthur," and asked witness if it was true that he held the sole rights of Joseph Arthur's play.

Witness: Yes, we maintain that we bought it.

Mr. Bentwich: Can you show me any documents by which you got those rights?

His Lordship pointed out that Mr. Knight had not attempted to support that claim, and if they wished to finish the case that day they would have to confine their attention to disputed points.

Mr. Bentwich said his submission was that a totally false and unfounded claim had been brought forward, and that it was now abandoned, and a new claim patched up.

Further cross-examined, Mr. Glenville admitted that when the revised version was produced at the West London attention was not drawn on the first playbill to the alteration.

Mr. Fred Osmond said that some three and a-half years before he and his partner purchased *The Still Alarm* he was playing in the original version, and it did not contain the fire scene of the revised version. In fact, as far as he knew, a fire scene had never been introduced into a play until he and his partner introduced it into *The Still Alarm*. The necessary machinery for that scene was not purchased with the original piece, and instead of the drop scene there was only a representation in the old version of the engine driving off. He saw the film at the Selig theatre, and the fire scene was substantially identical to the one in the revised version of *The Still Alarm*. He was introduced at the Selig office by a friend, and had no difficulty in getting in.

Mr. Bentwich: You went in with a gentleman who described himself as a customer?—I presume he did.

You paid nothing?—No.

You say the fire scene was substantially identical. In your affidavit you said it was exactly the same?—In a fire scene lasting four or five minutes it would be difficult to say whether every detail was exactly the same.

Were there not eight engines and an escape on the film?—No; you could not possibly get eight engines in the same street at the same time.

It does not matter about the same street. Could you not see eight engines dashing to the fire?—The same engine could be shown in several different places. I should say there was one steamer, an escape, and a first aid car.

You find nothing of that sort in the play?—Yes, we have a fire engine that dashes across the stage from the fire-station to the street.

You don't say that was your invention?—No; part of that was from Joseph Arthur's piece, but it has been considerably improved since it was first produced at the Princess's.

After further examination, Mr. Bentwich asked witness if the fire-rescue scene on the film was the same as in the play, and said that on the former there was no representation of persons sliding down a life-line.

Witness replied that on the film the people came down ladders or something similar.

Mr. Bentwich: Do you claim to have the monopoly of fire scenes just because you claim that a stage fire was your idea?—Our invention is not an actual fire. It is what is there. (Meaning the scene.)

Mr. Ashley Beale, a variety agent, of Kennington Road, said that he saw the old version of the piece at the Princess's, and the third act ended with the dashing out of the fire engine. He saw the two new scenes in the plaintiffs' version at the Brixton about four years ago, and considered that those scenes improved the piece. He visited the Selig offices on June 17, and saw the film. No one asked him what he wanted, but he handed in his card, which showed that he was a variety agent. He considered that the fire scene on the film was a reproduction of the scene in the revised version of *The Still Alarm*.

Mr. Bentwich: Did you go there for entertainment?—No, to see the piece.

The place was nothing like a theatre, was it?—I have seen smaller rehearsal theatres. It was about 20 ft. long and 12 ft. wide.

Mr. Bentwich, for the defendants, submitted that the claim was a totally unfounded and audacious one. The plaintiffs had started by putting themselves on the register as being the owners of the copyright of Joseph Arthur's play.

Mr. Knight, interposing, said that if his friend insisted on that point, he should like to call evidence to prove that it was owing to the death of a solicitor that they were unable to get the documents.

His Lordship: Your clients consider that they are the owners of the whole piece, but you have not the documents to prove it in your possession.

Mr. Knight: That is so.

Mr. Bentwich said he could not accept that explanation, as his instructions were that the plaintiffs knew that there had been a production of the piece in America previous to its production in Europe and that, therefore, they could not get the exclusive rights of the piece in this country.

His Lordship said that that had nothing to do with the matter now. Mr. Knight's contention was that if a play that had been produced in America was materially improved upon they could then obtain exclusive rights, and the material matter, if it was necessary—and in this action he was afraid it was not—would be to show whether this piece had been substantially improved upon or whether the plaintiffs had merely introduced some little "business" which it had been decided was not material improvement. But the real point now was whether the film had been exhibited in a place of public entertain-

ment. It looked as if the real case would be between the plaintiffs and the purchasers of the films.

Mr. Bentwich was proceeding with his arguments respecting the copyright of the piece when

His Lordship said that he had come to the conclusion that there was no evidence that the film had been exhibited in a place of public entertainment, and he should not decide any further point. Addressing Mr. Knight, he added, "On the assumption that these are films which they have no right to make, and that when they are sold the people who use them will be infringing some right of yours—upon that assumption, still can you say that they have themselves exhibited it in any place of public entertainment, when what they have been doing is to tempt people to come and see them and buy them? That is the difficulty."

Mr. Knight submitted the case of Russell v. Smith (12, Queen's Bench, page 217) and other cases dealing with the question, and proceeded to argue that the advertisement in THE STAGE constituted a public invitation. He said that THE STAGE went into the hands of every class of the community. There was no subject connected with the social life of to-day that touched the whole of the people so much as the theatre, and here was an advertisement in the paper devoted to the interests of the stage and the theatrical profession inviting "all" to witness the film.

His Lordship, giving judgment, said he thought it was really impossible on the facts of the case to say that there was any evidence on which one could say that the defendants had represented, or had caused to be represented, the production in question at any place of public entertainment. He assumed from the advertisement that the defendants did intend to sell the film, and to sell it for the purpose of its being ultimately exhibited by other people for the purpose of public entertainment, and if it was not for the case of Karno v. Pathé Frères, Limited, he should have had considerable doubt as to whether there was not evidence that they were causing it to be represented by offering it for sale in the way they had to people who would represent it. But the case of Karno v. Pathé Frères was very clear, although it was true that in that case there was no evidence of any demonstration of the film at all. There was also the advertisement in THE STAGE, and that was a strong point, because it invited "all"; but although everybody was invited, they were not invited to come to an entertainment, but to come to buy. Supposing it stopped there, and no one bought the films, could it be said that any harm had been done? He was obliged to decide that the place where the film was exhibited did not come under the statute as a place of public entertainment, and he should not decide any other point. Upon the assumption, however, that the plaintiffs had got the exclusive right in the presentation of a certain portion, even, of this play, he could not help thinking that some day or another it would be decided that a copying of the piece in a kinematograph exhibition and the sight of it at a public entertainment for payment would come within the statute. That was his present opinion, but he did not intend to decide it. He simply wanted to make it clear that his deciding in favour of the defendants in the present case did not mean that he held that the plaintiffs had got no case against anyone who publicly exhibited the films. He did not say that they had, but he wished to make it clear that he did not decide that they had not. He saw difficulties in the plaintiffs' case, but, of course, there were difficulties on both sides.

His Lordship gave judgment for the defendants, with costs, and granted a stay of execution.

Mr. F. G. Cordwell was the solicitor for the plaintiffs, and Messrs. Montagu, Mileham, and Montagu were the solicitors for the defendants.

THE FACTORY AND WORKSHOPS ACT.—MESSRS. B. J. SIMMONS AND COMPANY.

20 At Bow Street, Messrs. B. J. Simmons and Company theatrical costumiers, were summoned, before Mr. Curtis-Bennett, for employing women after 4 p.m. on a Saturday afternoon, contrary to the provisions of the Factory and Workshops Acts.

Mr. Curtis-Bennett ordered the payment of fines and costs amounting to £6 10s.

STEAN v. EDWARDS.—WRITING A SCENE.

20 At the Shoreditch County Court, before Judge Smyly, John Henry Stean, an author and composer, of 91, Victoria Park Road, sought to recover six guineas from Fred Edwards, of the St. George's Picture Palace, Westminster Bridge Road. Mr. A. E. Robinson appeared for the plaintiff, and the defendant appeared in person.

Plaintiff's case was that early in the year he was commissioned to write and compose a scena for Miss Loving. His idea for this was accepted, and it was agreed that the price should be five guineas, another guinea being subsequently added. The music of the scena was played over by the orchestra at the Empress, Brixton, in the presence of the defendant and Miss Loving, and plaintiff's case was that, although it was suggested that the opening was weak—which he promised to remedy—no real disapproval of the work was expressed. Mr. Edwards, however, seemed to have taken a dislike to the thing, and "humbugged him about until he got tired of it all."

Defendant said Miss Loving asked him to lend her the money to pay for the scena, and to this he agreed. When the music was played once at the Empress he was disappointed with it. The manager of the theatre said he would not put it on. He (defendant) would have paid had the work been satisfactory.

Miss Loving corroborated this evidence, and stated that Mr. Pearce, of the Empress, refused to give her an engagement after hearing the scena.

Mr. Pearce, acting-manager of the Empress, said that if the scena had been satisfactory he would have put it on for a week, but after hearing it he said it was of no use to him. It was more like a hymn than anything else. He admitted that what did not please him might have suited other managers.

His Honour said that if objections were taken to the scena they should be expressed before it was orchestrated. Plaintiff had not had a chance of submitting a revised score, and he was entitled to a verdict for the six guineas claimed. The scena would become the property of the defendant, and he hoped Mr. Stean would do his best to make it satisfactory.

SHIRLEY v. TIVOLI (MANCHESTER), LIMITED, AND HAROLD V. NEILSON.

27 In the King's Bench Division, before Mr. Justice Darling, Mr. Arthur Shirley brought an action against the Tivoli (Manchester), Limited, and Mr. Harold V. Nielson, to recover damages for alleged infringement of the copyright in the plaintiff's play, *Pity*, an adaptation of the French play

Gringoire. The defendants denied the alleged infringement.

Mr. Moreton Smith appeared for the plaintiff, and Mr. Vachell, K.C., and Mr. S. Lynch appeared for the company.

Mr. Moreton Smith, in opening the case, said in 1883 Mr. Shirley produced an adaptation of M. Theodore de Banville's French play *Gringoire*, under the title of *Pity*. In June, 1909, and February, 1910, the defendant, Mr. Neilson, produced at the Tivoli Music Hall, Manchester, a sketch entitled *The Balladmonger*, which Mr. Shirley alleged was an infringement of his adaptation. There was another adaptation which was played by Sir Beerbohm Tree, and which was called *The Balladmonger*. His adaptation was registered in 1888. Mr. Shirley's version differed materially from the original and Sir Beerbohm Tree's play, but the sketch produced by Mr. Neilson at Manchester was almost identical with Mr. Shirley's play. No doubt it had been cut down in order that there should be no breach of the arrangement entered into between the theatrical and music hall managers that no sketch at a music hall should exceed thirty minutes. The verses were certainly taken from Mr. Shirley's version. The refrain, "Poverty is a crime to-day," was to be found in both versions. It was true that Mr. Neilson had omitted one of the characters and had changed the name of another from Jannette to Annette. Mr. Neilson had not put in a defence, and therefore Mr. Shirley was entitled to judgment against him. With regard to the proprietors of the Tivoli, Manchester, there were thirty performances, and Mr. Shirley was entitled to penalties amounting to £60.

Miss Whittaker stated that she attended at the Tivoli, Manchester, on the evening of March 5, 1910, when *The Balladmonger* was performed. The words spoken were precisely the same as those contained in Mr. Shirley's version.

Mr. Cyril Wentworth Hogg, representative of S. French, Limited, dramatic publishers, gave evidence to the effect that he had read Mr. Neilson's version, and was of opinion that Mr. Neilson must have resorted to Mr. Shirley's play.

Mr. Vachell, for the defendants, said the sketch produced by Mr. Neilson at the Tivoli, Manchester, was purchased by him from a French gentleman, named Moreau, for two guineas.

Mr. Justice Darling: Where did Mr. Neilson get his verses from?

Mr. Vachell said the lady member of the company provided some verses which she thought were much better than those supplied to her. He had no doubt the verse she provided were the same as those used in *Pity*. His clients had no idea that they were infringing any person's copyright when they permitted the sketch to be produced.

Mr. C. A. Wilkes, managing director of the Tivoli (Manchester), Limited, stated that he had no knowledge that Mr. Neilson's sketch was an infringement of Mr. Shirley's play *Pity*. He had never heard of *Pity* until the present proceedings.

Mr. Harold Neilson said he purchased the manuscript of his sketch *Balladmonger* from M E. Moreau in January, 1909. No doubt the verses which were given at Manchester came from Mrs. Sanders, who took the lady's part.

In cross-examination, witness said he did not know of the play *Pity* until after the present action was commenced.

Mr. Ernest Shiel Porter gave evidence to the effect that the sketch produced at Manchester was different from Mr. Shirley's play *Pity*.

By permission of his lordship, Mr. Morton Smith called the plaintiff to dispute a suggestion that he had assigned his rights in his adaptation *Pity*.

Mr. Justice Darling gave judgment in favour of the plaintiff. Long ago, observed his lordship, Theodore de Banville wrote a very beautiful little piece which had been more than once translated. It was played at the Comédie Française as long ago as 1866, and the late M. Coquelin had a peculiar gift for reciting the beautiful verses put into the mouth of Gringoire. He (the learned judge) had no doubt that the sketch now complained of was an infringement of the plaintiff's copyright, and there would, therefore, be judgment for Mr. Shirley with a penalty, as provided for by statute, of £60 as against each of the defendants. His lordship added that the person to whom he ought to be able to order some compensation was Theodore de Banville, but unfortunately he was dead.

Upon an application by Mr. Morton Smith, an injunction restraining further infringement was granted against Mr. Neilson.

STAGE PLAYS IN AN UNLICENSED BUILDING.—REV. POOLE HUGHES.

27 At Oswestry, the Rev. Poole Hughts, rector of Llanymynech, was summoned for permitting the Church House, Llanymynech, to be used for the performance of stage plays without a license on July 4.

P.C. Evans said that on the date mentioned, having seen some posters advertising the entertainment, he visited the Church House and found a company giving a number of stage plays. When interviewed, the defendant said that after consulting one or two parishioners he let the room for 10s.

The defendant, who professed ignorance of the law, was ordered to pay the costs.

PIT v. WOLFF.—DODGING BALLS FROM A TUB.

27 At West London County Court compensation was sought by Walter John Pit, a showman's assistant, of Mayrick Road, Clapham Junction, the respondent being Max Wolff, a concessionaire of certain side shows of the Earl's Court exhibition.

Counsel said that applicant was engaged at the exhibition under respondent, who had a show called "The Mug in the Tub." He was engaged as "dodger," and it was his duty to sit in the tub and have balls thrown at him by visitors to the show, and any person hitting him obtained a prize from respondent. On one occasion, it appeared, he did not successfully dodge a ball, which struck him in the eye, with serious results.

Applicant stated that he was engaged at 35s. a week by respondent's manager. He had had a good deal of experience at exhibition work. Referring to the incident, he said people threw balls at him, and he had to dodge them as best he could. On one occasion three fellows were throwing tennis balls, and one of them hit him in the eye, causing him temporarily to lose his sight. He went as an out-patient to St. George's Hospital for a month, and was now an in-patient. Replying to the judge, his Honour Sir Wm. Selfe, applicant said he had not permanently lost his sight, but part of the eye was ruptured. The wages of a showman's assistant varied from £2 to £3 a week. He usually received from 30s. to 35s. a week from May to October.

Respondent said he did not engage applicant and had not seen him before. He rented

side-shows to other people, receiving commission on the takings. The man whom applicant had referred to as respondent's manager he had nothing to do with.

His Honour held that respondent was liable, and awarded applicant compensation at the rate of 12s. 6d. a week (half his wages) from the date of the accident.

LEYTON v. WHYATT.—LOST LUGGAGE.

28 At the Manchester Assizes, before Mr. Justice Lush, Mr. George Leyton sought to recover damages for alleged breach of contract and negligence from Arthur Whyatt, a furniture remover and carrier, of Manchester who acted as baggage man to the Manchester Hippodrome. Mr. Eustace Hills (instructed by Mr. S. H. Perrin) appeared for the plaintiff, and the defendant was represented by Mr. Gordon Hewart (instructed by Mr. T. H. Hinchcliffe).

Plaintiff alleged the non-delivery or loss by the defendant of a basket containing MSS. songs, which the defendant was instructed to send to Grimsby. Defendant pleaded that his instructions were to send the basket not to Grimsby, but to London.

Mr. Hills said that the plaintiff had been performing at the Manchester Hippodrome up to November 19, 1910. His next engagement was on November 28 at Grimsby. The basket containing the songs and other articles were ordered to be sent to Grimsby. Certain other articles the plaintiff took with him to London. The instructions relating to the songs were given to the defendant's son by Mr. Leyton's manager, Mr. Maitland. There were seven packages, consisting of four baskets, two long wooden cases, and some metal tubes which were used for the purpose of imitating the chiming of church bells. Only one basket was lost. Six were placed on the slope at the Hippodrome, and the basket which was subsequently lost was placed in the dressing-room that had been occupied by Mr. Leyton. It was not until Mr. Leyton reached Grimsby that he knew the basket was lost. He satisfied himself that it was not delivered to the railway company to go to Grimsby.

Mr. Leyton, in the witness-box, estimated the contents of the box to be worth £250. They consisted of sketches and songs orchestrated for sixteen instruments.

Mr. Gordon Hewart said there were two sets of luggage, one of which the defendant was told he would find on the slope and the other in the dressing-room. His instructions from Maitland were that everything he found on that slope, a total of seven articles, had to go to Grimsby, and all the things in the dressing-room had to go to London. The basket was in the dressing-room, and either went to London or was lost in some way for which the defendant was not responsible.

After hearing the evidence, the Judge gave judgment for the defendant.

AUGUST.

THE KINEMATOGRAPH ACT.—SOUTH LONDON ELECTRIC THEATRES.

1 At Greenwich, the South London Electric Theatres, Limited, 29, Bridge Street, Greenwich, was summoned for contravening the Kinematograph Act.

Mr. Pawlyn, for the London County Council, said the film spool on the occasion in question was not either chain or gear driven, as required by the Act; the spool was being worked by the finger, the metal box was open, and the film was exposed, the exit lights of the building were not lit, the door of the operator's chamber was open, and there seemed to have been a wholesale disregard of the regulations

Mr. Hutton said he should inflict only a nominal penalty of 5s. and 12s. 6d. costs.

NIEMANN AND BELL v. GRAHAM.—CLAIM FOR COMMISSION.

2 The case of Niemann and Bell v. Graham was before his Honour Judge Woodfall, in the Westminster County Court, and was a claim for £7 10s. balance of commission on an engagement.

Mr. Cannot, counsel for the plaintiffs, said they were variety agents carrying on business in the Strand. They secured for the defendant, Miss Gracie Graham, a sixteen weeks' engagement at £25 a week in Australia, and she broke her contract at the end of thirteen weeks. She had paid part of the commission, leaving the amount claimed due.

Mr. Doughty (instructed by Messrs. Roberts, Seyd, and Co.) took two objections to the proceedings—firstly, that one of the plaintiffs was dead before the action started; secondly, that this was a claim for damages by a default summons.

Mr. Cannot said the firm's name was used in the proceedings, and a surviving partner was suing.

His Honour thought no harm would be done in consequence of the form in which the action was brought. Technically, Mr. Doughty might be right, but the objection was rather late in the day.

Mr. Doughty: I will not press it.

Adolph Niemann gave evidence in support of Mr. Cannot's opening, and stated that Fred Niemann, his father, and William Benn were proprietors of the firm, and his father was dead.

Cross-examined: Part of the commission was deducted in Australia. The full 10 per cent. was deducted, and plaintiffs received half of it. Had defendant performed the other three weeks plaintiffs would have received three sums of 25s.

His Honour: Then the claim cannot be for more than £3 15s.

Witness, in further cross-examination, said he knew nothing about defendant buying Mr. Willie Benn a suit of clothes, but he knew his father had a fountain pen from her.

The defendant gave evidence that the contract was fixed up through Mr. Richards. She told plaintiffs she was booked for pantomime and could not do all the sixteen weeks. They said they could get her out of the last three weeks if she gave them a present, and she asked Mr. Niemann what he would like. Mr. Benn answered: "I'll have a suit of clothes," and later he said he had the clothes and they cost £3 15s. She gave him a cheque for that amount, and gave Mr. Niemann a fountain pen. She had been anxious to go to Australia, as she had been medically advised to take a sea voyage.

By the Judge: Had she performed the full term she would not have been in London until about Christmas Day. Plaintiffs were not entitled to any commission on the pantomime engagement.

His Honour nonsuited the plaintiffs.

SEPTEMBER.

THE KINEMATOGRAPH ACT.—PICTURE THEATRES, LIMITED.

5 At Lambeth, the Picture Theatres, Limited, of Bank Buildings, Kingsway, were summoned, as the occupiers of the premises known as Queen's Hall, High Street, Peckham, to answer the complaint that they allowed them to be opened on

Sunday, July 23, in contravention of one of the conditions of a license granted by the London County Council under the provisions of the Kinematograph Act, 1909.

Mr. Hopkins ordered the defendant company to pay a fine of £5 and 23s. costs.

FLOYD v. SMITH—ALLEGED WRONGFUL DISMISSAL.

16 At the Southend County Court, Jurge Tindal Atkinson heard a claim for damages for wrongful dismissal. The plaintiff was Edward Floyd, tenor, and he claimed £50 from Stanley Smith, of Finlay Dunn's Dandies, at the Pier Hill Bandstand, on the ground that he had been wrongfully discharged from defendant's employ during the early summer season. Mr. P. B. Moule (instructed by Messrs. Jefferies and Bygott) represented the plaintiff; and Mr. F. Hinde (instructed by Mr. Dunman Edwards) defended.

Plaintiff stated he had been singing all his life and had performed at many leading places in London and at seaside resorts in concert parties. Up to the present no complaint had been made as to his professional competence. He got into communication with Mr. Squire, the defendant's manager, and, after singing to him and Mr. Dunn in London, he was engaged for the season. Soon after that Mr. Dunn told him that if he had his way he would have engaged his old friend, Mr. Bowie, who was a favourite in Southend, but, as Mr. Squire was holding the reins, he could not do anything. The season began on April 15, and for the first few days he suffered from a slight hoarsene s. Mr. Dunn told him he did not come up to expectations. Mr. Dunn gave him a fortnight's notice, but a day or so later withdrew it. The notice had been withdrawn in the morning and in the evening it was announced that Mr. Bowie was coming down and would remain for the rest of the season. On April 29 Mr. Bowie came and took part in the programme. So did witness, but he did not sing any solos. A number of rehearsals followed for the concerted items, but when he went down to work in them he was told he was not wanted. In May he was seen by a doctor, whom Mr. Dunn recommended, and he was then told he was suffering from adenoids, that the back of the throat was swollen, and that an operation was necessary. Witness was not satisfied and went to Dr. Hopkins, who assured him that the vocal chords were as clear as a bell, and that, though there was some slight swelling, it was only the effect of the open air, and would pass off in a few days. On May 8 he took part in the programme, but on May 12 he was given a written fortnight's notice by Mr. Dunn. After leaving the Dandies he was able to get another engagement at Walton-on-Sea, the term expiring that day.

Dr. Gerard Herklots said he could not find anything wrong with the voice. There were no signs of adenoids or laryngitis, only a slight hoarseness, the result of singing in the open air.

Mr. Barrington Foote, actor and singer, said he had heard plaintiff sing at Walton during the summer, and he had a good voice, which always came in for much appreciation. It was a common thing for the voice to be affected when singing in the open air.

Mr. Alexander Milne, baritone, gave evidence of hearing plaintiff, whom he had known for twenty years, sing in Southend in April. He had an exceptionally good tenor voice, and witness had never heard him in better form.

For the defendant, Dr. L. G. Hopkins said on May 6 he examined the plaintiff's throat, as he complained of a slight attack of laryngitis. He found the throat to be slightly relaxed and reddened, while the voice was husky. He formed the opinion that the plaintiff should not sing for a time and should take a rest, and gave him a prescription. He attributed the huskiness to slight laryngitis.

In cross-examination, witness said the hoarseness thus engendered might pass off while singing.

Mr. Finlay Dunn, manager and stage director for defendant, said the first night plaintiff sang he was not satisfied with his solo performance. He put it down to nervousness. Witness at last gave him a fortnight's notice, saying he was not strong enough. After a time, witness withdrew the notice, on the suggestion of Mr. Smith, and plaintiff was given a rest.

Mr. Hinde: It has been suggested that you tried to get rid of Mr. Floyd so as to engage Mr. Bowie?—There is no truth in the statement. I wrote to him because I wanted someone to do the tenor work while plaintiff was resting.

Witness added that he gave plaintiff, after a rest, another opportunity to sing solos, but he was then no better, and witness had to terminate the plaintiff's engagement.

In further cross-examination, witness said plaintiff took his full share in the programme until Mr. Bowie had come, and then he was given notice.

Defendant gave evidence to the effect that the first week he was not satisfied with the whole of the company, but he only spoke to Mr. Dunn about Mr. Floyd, who was not an artist to his liking.

His Honour held that the justification which should form a reasonable ground for the dismissal of the plaintiff from defendant's employ had not been supported. There would, therefore, be judgment for the plaintiff for £40 and costs.

OAKES v. LYNN AND HARDING—RETURN OF DEPOSIT.

26 At the Manchester County Court, before his Honour Judge Mellor, K.C., Mr. Jack Oakes, residing in Moss Lane, East Manchester, sued Messrs. Lynn and Harding, of Savoy House, Savoy Street, for the return of a sum of £25 paid as deposit by plaintiff when he entered defendants' service as assistant manager of one of their companies.

It was stated by Mr. Cobbett, solicitor for the plaintiff Oakes, that he joined the company at Darwen, but remained with it only a week, when he gave notice terminating the engagement. It was arranged with the defendants that the deposit should be returned to him, but afterwards a question of breach of contract was raised. No counterclaim had however, been put in, and there was no appearance by the defendants to answer the claim in court. Defendants had, however, in the correspondence, raised the question of the Manchester court's jurisdiction in the matter, claiming that the case should be tried in London.

Mr. Cobbett stated that the interview between Mr. Lynn and Mr. Oakes took place in London, at Savoy House. But the agreement arrived at at the interview was subject to a written contract being concluded between the parties, and this document was subsequently sent to Manchester and signed there by Mr. Oakes. Plaintiff, therefore, contended that the contract was accepted in Manchester, and that the engagement was a Manchester transaction.

His Honour upheld plaintiff on the question of jurisdiction, and gave judgment for the amount claimed, with costs.

OCTOBER.

FRITZ'S AGENCY, LIMITED, AND THE L.C.C.

6 This appeal reached its final stage when Lord Tiverton (instructed by Messrs. Arnold Carter and Co.) applied to Mr. Curtis-Bennett, sitting at Bow Street Police Court, to have the appeal allowed with costs.

The hearing previously had been adjourned sine die to enable the counsel to appeal to the High Court against the refusal of the magistrate to admit certain evidence.

Mr. Bodkin, for the London County Council, now said that the High Court, without giving any decision on the merits of the case, discharged the rule with costs, holding that the application was premature, as the magistrate had not given his decision on the summons. The Council did not desire to put an end to Mr. Fritz's business if it was properly and legitimately conducted. Having regard to the new complexion that had been put on the case by the witnesses called on his behalf, the Council would offer no further resistance to the license being granted.

Lord Tiverton pointed out that when the license was applied for no notice was given of the allegations to be made against Mr. Fritz, and he, therefore, had no opportunity of calling evidence to rebut the charges.

Mr. Curtis-Bennett said he thought the license should be granted on the undertaking that had been given by Mr. Fritz on a previous occasion as to how the agency was to be conducted, and made an order accordingly, with twenty-five guineas costs against the Council.

[See Reports, March 10 and May 19.]

ELPHINSTONE v. STANLEY.—BREACH OF CONTRACT.—LATE PRINTING.

6 At the Stafford County Court, James Elphinstone, lessee of the Lyceum, Stafford, brought an action against Leslie Stanley, of *The Little Gipsy* and *King of Mystonia* companies, to recover £30 agreed liquidated and ascertained damages for breach of an agreement dated September 6 last.

Defendant counter-claimed for £30 damages for the alleged breach of the before-mentioned agreement by the plaintiff.

Mr. S. Watson, who appeared for plaintiff, said that prior to August 28 last defendant entered into an arrangement with plaintiff to produce *The King of Mystonia* for one week, commencing September 18, at the Lyceum, Stafford. Correspondence afterwards took place between the parties, and at the request of the defendant the piece he was to produce on September 18 was changed to *The Little Gipsy*. An agreement was entered into on September 6 between the parties. Among the terms of this was that defendant was to find at least 400 sheets of large pictorial posters dated and headed, and at least 250 d.c. picture lithos, all printing supplied by Mr. Stanley to be delivered at the theatre eight clear days prior to the date on which the engagement was timed to commence. The printing should have arrived on September 9, but it did not do so. On Monday, the 11th, plaintiff wrote to defendant stating that it had not been received, and asking for an explanation. At midday on the 14th plaintiff received from the defendant a letter intimating that the printing had been sent on. Later that day Mr. Elphinstone wired to defendant that nothing had been received. By Friday, the 15th, no printing or the copy of the day bill had come, nor was their any reply to plaintiff's telegram. On the 15th plaintiff wrote this letter to defendant:—"What explanation have you to offer for the manner in which you have treated me over the engagement you made? Not a sheet of printing, not even a copy of day bill has arrived here, and this is Friday night. I have placed the matter in my solicitor's hands, and shall proceed for the recovery of damages named in contract. Why did you write on the 13th and say, 'Printing being sent on,' when such could not have possibly been the case?" A copy of that letter was sent to defendant's address in London and to the theatre at Wisbech, where he was playing at the time, and later in the day, after plaintiff had written that letter, he received a small parcel of printing matter, but he was still without a copy of the day bill, and was unable to put out his advertising. This was Friday, and the engagement was for the following Monday. On the following day, the 16th, plaintiff received a telegram from defendant saying that the printers had sent printing off. To this plaintiff replied by telepraph: "Humbug! No copy of day bill or printing arrived. You have broken contract. Claiming damages." Defendant wired back that he had not broken the contract, and that the company were opening on Monday. To this plaintiff sent the following telegram:—"Fault yours; no announcement; can't open: useless coming: claiming damages; final.—Elphinstone." On the following morning (Sunday) the day bill arrived. It was at that time quite impossible to get out advertisements ready for the opening of the theatre on the Monday evening. Mr. Watson went on to state that on the Monday morning, the 18th, and also the next day, the 19th, the L. and N.W. Railway and also the G.N. Railway companies each tendered different parcels presumably containing printing. All of them were refused.

In answer to the Judge, Mr. Watson said that the company turned up on the Monday afternoon, but they were not allowed to use the theatre, as their play had not been advertised at all.

Further questioned as to what happened at the theatre, Mr. Watson said that as time got on in the week before defendant's company were to appear they got into touch with a non-engaged company. The company were secured, and played *Only a Woman*. Under all the circumstances, plaintiff sought to recover £30 as the liquidated damages, which were based upon the clause in the contract.

His Honour remarked that they had had to consider this question of liquidated and ascertained damages before. He believed he had dealt with it before at Stafford.

Mr. Watson replied that this was so, and that plaintiff was evidently so impressed with his Honour's ruling that he at once went home and remodelled the clause, which now read:—"Should either of the parties to this agreement neglect or refuse to fulfil the same, the party so neglecting shall pay to the other party thereto the sum of £30, which sum is hereby agreed and declared shall be as and for liquidated and ascertained damages, and not by way of penalty." He submitted that clause entitled him to sue for the liquidated damages agreed upon between the parties.

The Judge: Why do you say "neglect or refuse to fulfil the contract"?

Mr. Watson argued that in construing these things one had to find out what the object of the agreement was and what was to be attained by it. Then having ascertained that, one ought to say whether either party by what he had done had disenabled the attainment of that object. The object of the contract in this instance was to produce at this theatre on September 18 this drama. It was not produced. Why? For the reason that the public of Stafford could not be informed.

The Judge: You say it was not produced owing to their fault?

Mr. Watson: Exactly, and that is what I say is the neglect or refusal to fulfil the object of the contract.

The Judge said that unfortunately the object which the contract was intended to infer was not the final object. There were certain obligations imposed on each side which it was difficult to say were not part of the contract. Supposing the company were late or did not come for the first day, could it be said they had broken the contract?

Mr. Watson: Most certainly the contract would have been broken, and I should say in that case that it was clear that the object of the contract was defeated.

The Judge: Then you would sue for the same amount of damages?

Mr. Watson: Exactly.

The Judge: You would sue the same for one day as if it were for six?

Mr. Watson: Yes.

The Judge: Then he might as well have staved away altogether.

Mr. Watson argued that the clause in the contract he had read showed what the object of the parties was—it was to secure the playing of the drama on the date mentioned.

Counsel for defendant said that his defence to the clause was that they turned up to perform, and were not allowed to. The gist of the clause was to give a performance, and they were ready to perform. They were being sued on a lesser thing. It was ridiculous to suggest that the same penalty attached to everything. He submitted plaintiff would have to prove what damages he had sustained. If it was put in as a penalty it was a mere safeguard.

The Judge said where it was found that damages were really a penalty the Court had power to relieve.

Counsel argued that it was put in as a penalty, and that therefore plaintiff would have to prove his damages.

Plaintiff gave evidence bearing out his counsel's opening statement.

Cross-examined, he said he had had *The King of Mystonia* played at his theatre before, and was not sorry to have the chance of having it again. Mr. Stanley wanted to produce *The Gipsy Girl* and *The King of Mystonia*, but plaintiff did not want the former, as he knew nothing about it. Defendant, however, led him to believe it would be a big draw, and on his assurance he decided to have it. He had taken many companies on the assurances of managers.

Questioned by counsel as to when he first determined to end the contract, plaintiff said that it was on the Thursday when he could not get a reply from defendant. He had to send his advertisements to THE STAGE on Wednesday morning. The breach in the contract was his not receiving the bills.

Asked why, if he did not determine to end the contract until the Thursday, he sent an advertisement to THE STAGE on the Wednesday (the day before) for another company for the 18th, plaintiff said he simply did it for protection against being without a company.

The Judge observed that this was quite right—plaintiff must protect himself. His Honour said that he thought there had been a breach. It was a case where the touring manager, instead of looking after his own bills, had left it to others, and they had not sent them. If he did that he must be responsible. He was quite certain they were not sent in time.

Mr. Whitfield remarked that they were not sent by themselves, but by the printers.

The Judge, continuing, said it seemed to him that touring managers were most careless and most slovenly in these matters. They told their printers to send these bills, and seemed to allow them to do so when they liked. He did not know what contracts were made, but he should have thought that they would have very strong and strict contracts about sending bills. He could not hold in this case that the damages were liquidated damages.

Mr. Whitfield said that as it had been decided they had broken the contract they could not counterclaim on it.

Plaintiff was then cross-examined in respect of his claim for loss of profit. The week *The Little Gipsy* should have appeared the takings were £42, and £66 the week after with *The Master of Millions*. He could not say whether *The Little Gipsy* was worth as much as *The King of Mystonia*, as he had not seen the former. He could not say whether at Wisbech *The Little Gipsy* was played for three nights with only £11 as the gross takings.

The Judge: Perhaps the bills were late at Wisbech. (Laughter.)

Further cross-examined, plaintiff said he based his claim on the average takings of the theatre.

Defendant said that he was running *The Little Gipsy* and *The King of Mystonia* on royalty from Miss Queenie Claver. He took £39 when they were at Stafford last with *The King of Mystonia*.

By the Judge: The takings were most uncertain. It depended on a number of circumstances.

In answer to Mr. Whitfield, defendant stated that when he said *The Little Gipsy* would be a big draw it had not been played. He was not continuing it in the same form. The play was being re-written.

The Judge remarked that it was like the tradesman trying to run down his own wares.

In further evidence defendant said the play was not a success. Something went wrong on the first night. The plot was not very strong.

Cross-examined, defendant said he was not now of the opinion that *The Little Gipsy* was a big draw. It was not written at the time he said that. He admitted that after his arrival at Stafford he instructed his solicitors to demand from plaintiff the sum of £50 damages for breach of contract. He tried to get the bills sent off.

Miss Queenie Claver said *The Little Gipsy*, in which she took the leading part, went well as a sketch. The takings at Wisbech were very bad.

Mr. Watson said it was quite clear that up to the time it came to Stafford it was held out to be an exceptionally good thing, and it was no use trying to depreciate it now.

In giving judgment his Honour said it was as clear as possible that there had been a breach, but the question of damages was an exceedingly difficult one. The defendant asked for things to be done in a time in which there was no time. They treated the whole thing in a casual manner, and did not even take the trouble to have a contract with their own printers. The contract was to send the bills eight days previous to the opening night. They were not sent at all to be of any use. That was a clear breach of contract. It seemed to him Mr. Elphinstone's conduct was reasonable. He gave them every opportunity to perform their contract, and he was perfectly justified in getting another company. It was fortunate for defendant that he did. If plaintiff had chosen to close the theatre for the week and sue defendant for the damages, he (the Judge) could not say at present that his action would be unreasonable, and defendant would have had to have paid the whole. Mr. Elphinstone, however, decided to get another company. The

thing he had to decide was what was *The Little Gipsy* worth. Defendant had cried stinking fish with his own play and said it was a poor play. One looked at this sort of thing, when it was done with the purpose of reducing damages, with a very great amount of suspicion. On the whole, however, he was satisfied that it was not a very wonderful or a very startling play, and that it would not move the people of Stafford to any great amount of enthusiasm. He was satisfied that if it had come it would not have been a very brilliant success. The question was whether Mr. Elphinstone would have drawn much more from *The Little Gipsy* than the £42 from *Only a Woman*. He thought he might have drawn a little more, and he gave judgment for plaintiff on the claim for £5, also judgment for plaintiff on the counter-claim.

THEATRICAL CURTAINS ADVERTISING COMPANY v. BECKETT AND CO.

6 At the Bow County Court, before Judge Smyley, K.C., some important points with reference to contracts for advertisements on theatre curtains were raised in an action in which the Theatrical Curtains Advertising Company, of Broadway, Stratford, sought to recover £15 12s. from Messrs. Beckett and Co., coal and furniture dealers of Willesden, in connection with advertisements at the local Hippodrome. Defendants paid £4 into court. Mr. A. Robinson appeared for plaintiffs, and Mr. Hilbury was counsel for defendants.

Mr. Albert Lee, traveller to the plaintiffs, proved taking the order, which was for fifty-two weeks' exhibition of the defendants' advertisement by means of lantern slides at the Willesden Hippodrome from June of last year. Photographs for the slides were supplied by defendants, and when they stated that they were not satisfied with the slides an offer was made to make new ones at cost price, it being pointed out that such slides were seldom satisfactory when made from photographs. This offer was not accepted. Later defendants intimated that they would withdraw from their contract.

Mr. Hilbury: How many times did you see the slides exhibited?—I could not go every night. I went once or twice for my own satisfaction.

Thos. Home, the operator from January to June, 1911, said that the defendants' slides were exhibited every evening. It was a two-houses-a-night show, but last June they reverted to drama, and had *The Bad Girl of the Family*, which took up the whole evening.

His Honour: There is nothing in the contract about two houses a night.

Mr. Lawrence Maloney, the manager of the Hippodrome, said he made a practice of seeing that the slides were exhibited according to the list supplied to him. Even when drama was on the slides were shown before the performance.

Mr. Hilbury: You do not suggest that you saw Beckett's advertisement every night?—I saw it many times almost every week. I must trust the operator to a certain extent.

Mr. Hilbury, for the defence, contended that his learned friend had not met the onus which lay upon him of proving that the slides were exhibited for the full fifty-two weeks.

For the defence Mr. Beckett said that when he first saw the slides they were very indistinct, and he was not satisfied with them. On a certain date in September only one of the two was shown. In his opinion the company had not carried out the contract. A former attendant named Cooper said that on one or two occasions when there was a big first house the slides were not shown at the second.

Mr. Hilbury contended that plaintiffs' duties under the contract were more than ordinary. Mr. Beckett could not go every night to see whether his slides were exhibited. It has been shown that there were occasions on which the slides had not been shown.

His Honour: Do you suggest that the management should have kept up the two houses a night?

Mr. Hilbury: The Hippodrome was known as a two-houses-a-night hall, and what does fifty-two weeks mean if not that? I submit that under the circumstances Mr. Beckett was entitled to cancel his contract as his only remedy.

His Honour said in this case two objections had been raised with regard to the photographs. He thought that if defendants had accepted the plaintiffs' offer a better picture might have been produced, but they had not done so. The second objection was that on certain occasions the slides had not been exhibited at both houses, but there was nothing in the contract to make that necessary. It had been stated that upon one or two occasions they had not been shown at all, but a few shillings would cover that. If he allowed 12s. for this and gave judgment for £15 he thought that would be fair.

Judgment accordingly, with an allowance for the £4 paid into Court.

KING v. VALERY.—BREACH OF CONTRACT.

9 In the Marylebone County Court, Charles King, actor, residing in Wimbledon, claimed £2 10s. salary from Odette Valery, of 22, Norland Square, Holland Park Avenue, W., in respect of an engagement that he was not allowed to carry through.

Mr. H. W. Mote, solicitor, said that Mr Charles Hunt, who was the author of a sketch entitled *Valery at Home*, called upon plaintiff at the Actors' Association and engaged him, in behalf of the defendant, to appear at a special *matinée* at Harrogate, to play a part in this sketch. His salary was agreed at £2 10s. Hunt handed him the part, which he studied, and he rehearsed it at the defendant's address three or four times. He made his arrangements to go to Harrogate by the 12 noon train on a Sunday in the end of May or beginning of June last. On arrival there he found that only Mr. Hunt and another of the artists had arrived, and nothing was heard of the defendant. As she did not keep the appointment, the three returned home. He waited till the following Tuesday, and then he communicated through his solicitor with the defendant, who replied fixing dates for further rehearsals on the following Wednesday. He attended then and also on the following Thursday. In the afternoon of the latter day he received a telegram from the defendant to the effect that on account of her having received a solicitor's letter, on reflection she would not engage him for the performance at Harrogate, which she had substituted for the previous one which had been dropped.

Plaintiff bore out this statement, and in answer to the Registrar said that he had not any other engagement for the dates named.

The Registrar made an order for payment in fourteen days, with costs.

DEWDNEY v. EDELSTEN.

10 At Lambeth County Court, George Tilewood Dewdney, music-hall sketch proprietor, of Gloucester Road, Teddington, trading as G. F. Hamilton and Co., sued for £15 15s. 4d. from Willie Edelsten, music hall agent, of Brixton Road, Lambeth, trading as Willie Edelsten's Agency. Plaintiff claimed

the amount as the balance of the sum of £30 which he said was guaranteed to him by the defendant to cover an engagement of his company at a theatre at Barrow. Defendant said plaintiff told him he would receive 60 per cent. of the gross profits, and that he himself would personally guarantee the receipt of £30 for the week. Defendant denied that he made any such promise, but plaintiff produced documentary evidence, and Judge Parry decided in his favour for the amount claimed.

STAGE PLAYS IN MUSIC HALLS.—THE ACTORS' ASSOCIATION AND THE BEDFORD.

13 At the Marylebone Police Court, the New Bedford Palace of Varieties, Limited, of High Street, Camden Town, was summoned for keeping a "house and place of public resort" for the public performance of a stage play, known as *The Money Spider*, without the authority of letters patent; or the license of the Lord Chamberlain on the London County Council, contrary to the Theatres Act, 1843. Mrs. Evelyn Henderson, professionally known as Evelyn Beresford, of 133 and 136, High Holborn, was also summoned for presenting or permitting the stage play to be presented at the Bedford Palace.

The informant was Cecil du Gué.

Mr. Ernest Bowen-Rowlands conducted the case on behalf of the Actors' Association, and explained that on many occasions the music hall proprietors had entered into contracts with actors to act in sketches, but had broken the contracts, and when asked for compensation they referred the actors to their rights at law. But, as a matter of fact, they had no such rights seeing that the sketches were being played illegally. The Actors' Association had therefore decided to prosecute in the cases where the music hall proprietors had filched what by law had been reserved to the theatre. The piece in question was a stage play, and it occupied twenty minutes.

Mr. du Gué gave evidence to the effect that the sketch was a stage play.

Mr. Henderson gave evidence for the defence. He declared that the sketch only occupied twelve or thirteen minutes. The reason of this prosecution, he said, was that Mrs. Henderson refused to engage Mr. du Gué to play in the piece at the Bedford because she did not consider him an actor. He stated that the play had been presented at eighteen or twenty halls, and did not occupy more than twelve or thirteen minutes.

A shorthand writer, who took a verbatim note of the play at the Bedford Palace, said it occupied eighteen minutes on one occasion and sixteen on another.

Mr. Paul Taylor found that *The Money Spider* presented all the characteristics of a stage play, and remarked that, in view of the termination of the agreement between the theatrical managers and the music hall proprietors as to the production of these plays at music halls, he had to fall back on the rigid interpretation of the law in the matter. He fined the defendant company £15 in respect of two days, making £30 in all, and directed that out of that sum £15 15s. should go to the prosecution as costs.

In view of this result the summons against Mrs. Henderson was withdrawn.

READ AND WRIGHT v. PILKINGTON.—A FORTNIGHT'S NOTICE.

19 In the Divisional Court, King's Bench Division, before Mr. Justice Avory and Mr. Justice Horridge, was heard the appeal on the part of the plaintiffs from the judgment in an action heard in the Loughborough County Court on June 20.

Mr. Tom Read and his wife were engaged by Mr. Arthur Pilkington at a joint salary of £5 15s. for a pantomime tour beginning on December 26, 1910. The contract stated that the engagement was for the tour, Clause 7 reading:—

All engagements subject to the usual fortnight's notice on either side, unless otherwise specially specified in the agreement.

A tour card was supplied, on which eight weeks' tour was shown to be booked, but there were spaces on the card for a further period of three weeks without mentioning any names of places at which performances were to be given. The tour terminated on February 18, the plaintiffs having been given one week's notice as from February 11. In these circumstances the plaintiffs sued for one week's salary in lieu of a further week's notice, to which they claimed to be entitled.

At the county court trial the defendant admitted advertising in THE STAGE for dates for theatres beyond the date when the tour ended, but stated that he wanted only one week, February 13 to 18, and that he advertised the other because he thought it advisable to give managers the impression that the tour was doing well. The county court judge found that the engagement was for a tour of eight weeks, and gave judgment for the defendant.

Mr. C. Doughty (instructed by Messrs. Judge and Priestley), who appeared for the appellants, stated that the tour card was received by them eleven months after signing the contract, and proceeded to argue that the contract was complete in itself, and that a tour card given eleven months after could not be considered as part and parcel of it.

The respondents were not represented.

Mr. Justice Avory said that in his opinion the county court judge came to a correct conclusion. It was admitted by Mr. Doughty that the words "the engagement" meant the tour. Therefore, it could not be disputed that the employment was for the tour, and it was common sense to suppose that something must follow to define what length that tour must be. The card did that, limiting the tour in this instance to eight weeks, and it was obvious there was no obligation to employ beyond the end of the tour or any necessity to give a fortnight's notice. The true meaning of a "fortnight's notice," as specified in the contract, was that given by respondent, that it only applied to dismissal during the tour. It was unnecessary to find or prove custom, and the finding of such custom by the county court judge enforced the view expressed that appellants could not succeed. The appeal must be dismissed.

Mr. Justice Horridge delivered judgment to a similar effect.

[See report, County Court trial, June 20.]

STAGE PLAYS IN MUSIC HALLS. MOSS EMPIRES FINED.

24 Before Mr. Curtis Bennett at Bow Street Police Court, the Moss Empires, Ltd., were summoned at the instance of the Theatrical Managers' Association for unlawfully keeping the London Hippodrome for the public performance of stage plays "without the authorities of letters patent or the licence of the Lord Chamberlain, and contrary to the Statute 6 and 7 Victoria, chap. 68."

The information on which the summons was based was laid by Mr. Herbert Henry Blackmore, secretary of the Theatrical Managers' Association, and concerned the days between September 26 and September 30, when the condensed version of *Pagliacci*, by Leoncavallo, and a short play, *L'Alerte*, in which Mme. Réjane appeared, were both being performed at the Hippodrome.

Mr. Bodkin (instructed by Messrs. Stanley, Woodhouse, and Hedderwick) prosecuted, and Mr. R. M. Dix defended.

Mr. Curtis Bennett, in delivering judgment, said that in this case it was unfortunate that the music hall proprietors did not keep within the suggested time limit, and transgressed very frequently, so that they had to come to that court and others to be reprimanded. He fined the defendants £20 for each of the first two days to which the summons related, and £10 in respect of each of the other four, making £80 in all. The higher amount in the case of the first two days was in order that an allowance might be made of £20 for costs, the whole fine of £80 thus including costs.

KITCHEN v. DARNLEY—QUESTION OF CONTRACT.

25 In the King's Bench Division, Mr. Justice A. T. Lawrence had before him an action brought by Fred Kitchen, comedian, against Herbert Darnley, author and music hall sketch proprietor.

Plaintiff sought a declaration that he was not bound to perform for the defendant after February, 1913, when an existing three years' contract between them would terminate.

Mr. Atkin, K.C. for the plaintiff, said Mr. Kitchen was engaged in 1906 to appear in sketches as principal comedian for the defendant for three years, commencing February, 1910, at an inclusive salary of £70 per week. Mr. Darnley asked for an option to extend the period for another three years, and plaintiff said he could have it. Counsel, however, urged that there had been no binding contract in that connection. In January, 1909, Mr. Darnley was adjudicated a bankrupt, and had not yet obtained his discharge.

Plaintiff gave evidence that he had often told Mr. Darnley that he would not continue with him after the end of the three years in February, 1913.

Under cross-examination by Sir Frederick Low, K.C., plaintiff said he heard of contracts with music halls entered into by Mr. Darnley for the plaintiff to appear after February, 1913.

The defendant contended that Mr. Kitchen was bound to him for a further three years under an option for renewal contained in a letter written by Mr. Kitchen to him on March 8, 1906, in which occurred the sentence:—"Certainly you have the option of renewal when the three years I have signed with you is up." This letter was in answer to one of March 7 from Mr. Darnley to the plaintiff. After defendant had obtained the option to extend the engagement until February, 1916, he entered into contracts with music hall proprietors for the plaintiff to appear at their halls after February, 1913, and showed the contracts to the plaintiff, who raised no sort of objection. Further, the defendant said the benefit of the contract with the plaintiff did not pass to the Official Receiver on his being adjudicated a bankrupt, as it was a purely personal contract to employ the plaintiff.

Mr. Justice Lawrence, in delivering judgment, said there was no contract which bound the plaintiff to appear in the defendant's sketches after February, 1913. The letters of March 7 and 8, if they constituted a contract, were an additional contract from the original one. But as there was no consideration the letters failed as a contract. Considered as an offer, the offer was withdrawn when the defendant was adjudicated a bankrupt. He gave judgment for plaintiff with costs.

MAPLESON v. SEARS.—MOSS' EMPIRES GARNISHEES.

27 In the King's Bench Division, Divisional Court, before Mr. Justice Bankes and Mr. Justice Lush, was heard an appeal from an order made by a Master.

Mr. H. Sears, music-hall artist, was on May 17, 1911, indebted to Mr. Mapleson to the extent of £31 as the result of a judgment obtained against him. For the week beginning May 15 Mr. Sears was engaged by Moss' Empires for a week's performance at Liverpool at a salary of £180 a week. On May 17 an application was made on behalf of Mr. Mapleson for a garnishee order against Moss' Empires with the object of attaching the proportion of salary alleged to be due to Mr. Sears for the performances already given by him upon Monday and Tuesday, May 15 and 16, the affidavit by which the application was supported stating that Moss' Empires was indebted to the judgment debtor in the sum of £180, or thereabouts.

On behalf of Moss' Empires an affidavit was sworn, in which it was stated that they were not indebted to the judgment debtor at the date of the application for the garnishee order. It was further stated that the salary payable to Mr. Sears became due at the end of the week's performance, and that there was a custom in the profession to this effect.

The Master made a garnishee order *nisi*, and it was served on the garnishees before the expiration of the week for which Mr. Sears was engaged.

From this decision Moss' Empires appealed.

Mr. C. Doughty (instructed by Messrs. Judge and Priestley) appeared for Moss' Empires, the appellants, and Mr. E. F. Lever (instructed by Messrs. Coleman, Evans, and Co.) for the respondents.

Clause 8 of the contract provided that: "In case the artist shall except through illness . . . or accident . . . fail to perform at any performance the artist shall pay to the management as and for liquidated damages a sum equal to the sum which the artist would have received for such performance in addition to costs incurred by the management through the default of the artist. . . ." Clause 12 provided that "the artist shall not assign, mortgage, or charge the artist's salary, nor permit the same to be taken in execution. No salary shall be paid for days upon which the theatre is closed by reason of national mourning. . . ." "No salary shall be payable for any performance at which the artist may not appear through illness or his own default. . . ."

Clause 16 provided: "If the artist shall commit any breach of any of the terms and conditions of this contract or of the rules the management, without prejudice to other remedies, and in addition to rights given under the terms and conditions aforesaid, or the rules, may forthwith determine this contract, and the artist shall have no claim upon them for salary (other than a proportion for performances played, expenses, costs, or otherwise)."

Mr. Doughty argued that the scheme of the contract was that it should be an ordinary engagement at a weekly salary, the latter not becoming due until the expiration of the week, but that the salary was apportionable for the purposes of Clauses 8, 12, and 16 only. In these circumstances he submitted that no order garnisheeing the salary could be made during the currency of the week, since there was then no salary due.

Mr. Lever argued that the clauses of the contract referred to showed that it was contemplated that the artist should be taken to have earned his salary at the end of each

performance, although it might not be payable until the expiration of the week.

JUDGMENT.

Mr. Justice Bankes, in giving judgment for the appellants, said: This is an appeal which by arrangement is treated as raising, and raising only, the proper construction of this contract which the parties have entered into. The contract is one which is in common use as between proprietors of music halls and artists, and contains a number of provisions which are intended as far as possible to meet and deal with the various incidents that may occur during the engagement of the artist: but the real question which we have got to decide is whether the salary which is made payable by this particular agreement is a salary for the week or is a salary at so much per performance or so much per day. In my opinion, it is a salary for the week. *Prima facie* when a person is employed for a week it is assumed by both parties that the agreement will be carried through: it is to the interest of the artist that he should get an engagement for the whole week, and it is to the interest of the proprietor that he should secure the services of the artist for the whole week, and by making an arrangement by which the salary is a salary for the week each party obtains what presumably he desires. But, of course, it may be that things may occur which may stop the performances in the middle of the week or the performance. They may be stopped by fire, or they may be stopped for many reasons for which performances—by performance I mean the entire performance at a place of entertainment—may be stopped. They may be stopped owing to the artist's illness: they may be stopped owing to his absenting himself, and there are many other reasons which one can foresee why, during the course of a week's engagement, the one party or the other may be prevented from carrying out what was originally contemplated, and I think it is for that reason that a number of clauses are inserted which deal with that kind of thing. We have been referred to several of them, particularly 8, 12, and 16, and we are asked by Mr. Lever to say that those clauses clearly contemplate that in certain events the parties intended that a proportion of the full week's salary, representing the amount which, by a mathematical calculation, would be the proper proportion for one performance or one day, should be payable by the one party to the other. Now that is quite true, and the question is whether we ought to draw the inference from that that the parties, although they express the salary in a lump sum per week, intended that it should be treated as a salary per performance or per day, or whether we should construe the agreement as an agreement which provides for a salary for the week, but which also provides that in certain events a proportionate portion of that may be payable to the artist in the events which are indicated in these clauses. I think the last is the correct view. I think that this agreement does provide for a salary for the week and that unless some of the events contemplated in these clauses happen the artist is not entitled to any portion of this salary until the end of the week, and no portion of the salary becomes a debt to him until the end of the week and until he has fully completed all the performances which are contemplated. Now, if that is right, it follows that this appeal ought to succeed because the Master took the other view. There is one passage in one of the clauses which seems to me to point clearly to the correctness of the view which I am endeavouring to express, and that is Clause 16, because that provided that: "If the artist's performance is contrary to law, or is objected to by any licensing or other public authority, or if the management shall be threatened with legal proceedings in respect of the performance, or if the artist shall commit any breach of any of the terms and conditions of this contract or of the rules, the management, without prejudice to other remedies, and in addition to rights given under the terms and conditions aforesaid or the rules, may forthwith determine this contract, and the artist shall have no claim upon them for salary (other than a proportion for performances played)." If Mr. Lever's view is right it is not a question of his being entitled to a proportion of the weekly salary, but it is his being entitled to the salary which was due to him in respect of the performances on the days on which he had actually played. I do not pretend to say that the agreement is so clearly expressed that the matter is not one as to which there may be some difficulty and possibly some doubt, but the conclusion I have come to after hearing the very clear arguments on both sides is that the contention of the appellants is right, and that the appeal ought to be allowed.

Mr. Justice Lush: When this case was before the Master the present appellants raised two grounds in support of their contention; one was that on the true construction of this contract there was no debt due or accruing due at the time that the order nisi was made and served: the other was that apart altogether from the particular terms of this contract there was a custom in this particular business or profession under which custom at all events debts were not treated as due until the week had come to an end. Mr. Doughty, desiring a decision upon the first of those two grounds, has abandoned the second. The only question, therefore, that we have to consider is whether upon the true construction of this agreement there was a debt due or accruing due on that Wednesday when the order nisi was made and served. I must say I think that the question is by no means free from difficulty, and when I first heard Mr. Lever's very cogent and forcible argument, and when he pointed out the provisions of Clauses 8 and 12, it did seem to me at first sight that, notwithstanding the *prima facie* rule, to the effect that salary is only due when the term mentioned is at an end, yet those clauses indicated an intention on the face of the agreement other than that which one would infer from the *prima facie* view of the matter, an intention as part of the bargain that the salary should be treated as due when each performance was over. I do not think, on reflection, that that is the right view to take of this contract. I do not know that I can use a better term than that which was used during the course of the discussion; what seems to me to have been the real bargain between the parties was this: The weekly service is stipulated for in return for a weekly salary calculated no doubt according to the bargain between them by the number of performances. On the other hand, contingencies may arise under which the management, on the one hand, may have to impose certain penalties as liquidated damages upon the artist, and, on the other hand, the artist may be entitled to something for a performance which he was prevented from attending, and for that purpose and that limited purpose the parties have apportioned the weekly salary not because they intend the salary to be earned from performance to performance, but because it would facilitate the carrying out of this arrangement if for certain purposes an apportionment of the salary takes place. I think

that does not show that the management intended that each performance should carry with it a particular sum as the earnings. The true bargain, I think, is that unless the whole week's services are given nothing is earned and nothing is due, but that for certain purposes in order to calculate the amount by way of liquidated damages or otherwise you may take what in Clause 16 is called a proportion for a particular performance or number of performances. That being the bargain between the parties, and that being so on that particular Wednesday, I think nothing was earned and nothing had accrued due. Therefore the appeal must be allowed.

PARKER v. THE LONDON THEATRE OF VARIETIES—WRONGFUL DISMISSAL.

27 The case of Parker v. the London Theatre of Varieties, Limited, came on for hearing in the King's Bench Division, before Mr. Justice Bucknill and a special jury. The action was one for wrongful dismissal, damages being claimed by Mr. Frank Parker, described as a stage manager and producer of plays, of Sunnyside, Thames Ditton, Surrey.

Counsel were Mr. Lewis Thomas, K.C., and Mr. Walter Frampton for the plaintiff, and Mr. McCall, K.C., and Mr. R. W. Turner for the defendants.

Mr. Thomas announced that a settlement had been arrived at, and that, therefore, the Court would not be troubled with the case. Proceeding, he stated that the plaintiff had been stage manager and producer at the Palladium under a contract, and the defendants, who were the proprietors of the Palladium and other variety theatres, suddenly terminated his agreement. It was not a question of money, but Mr. Parker had to put himself right, and this action was brought. The defendants had agreed that judgment should be given for the plaintiff for an agreed sum of money and costs.

Mr. Justice Bucknill (addressing the jury): It was an action for wrongful dismissal, but instead of fighting wiser counsels have prevailed, and they shake hands. I think that is very wise.

His Lordship gave judgment for the agreed sum, which was £350, and taxed costs.

MUSIC HALL ASPIRANTS—JOSEPH DAVIES SENTENCED.

27 At London Sessions, before Mr. A. J. Lawrie, Joseph Davies, 30, pleaded not guilty to charges of obtaining by false pretences, with intent to defraud, £5 from Elizabeth Mary Starling, £3 from Elizabeth Maud Collier, £40 from Lulu Weltner, £3 3s. from Jessie Baines, a similar sum from Ethel Leyson and sums of £3 from Elizabeth Hicks and Mary Pauline Gerding.

Mr. Raymond Asquith prosecuted for the Treasury, and Mr. Hinde defended.

In outlining the case Mr. Asquith said the accused advertised from an address in Duke Street, St. James. Those who responded to the advertisement had their voices tested, and sometimes he promised them a trial turn at Edmonton Theatre Royal, with which at one time he appeared to have some sort of connection. After hearing the ladies sing, he expressed himself as delighted with their talents, and represented that he could get them engagements at short notice. In some of the cases mothers brought their little girls to have their voices tried, and believing his statements, and that they would be able to get their money back from the salaries promised, they and other applicants parted with various sums. In no single case, added counsel, did the accused procure an engagement or return the money, although repeatedly pressed to do so.

Counsel stated that in August seventeen cheques of the prisoner's were dishonoured at his bank to the amount of £176, a sum of 4s. 4d. only standing to his credit. On August 15 he was in debt to the extent of £150.

Evidence was given by various witnesses, supporting counsel's statements.

In the box the prisoner stated that he started a theatrical agency in 1909, and made it a practice to get a deposit from inexperienced applicants, returning the money in the event of his failing to secure engagements for them. In three weeks in August he lost £217 in a music hall at Edmonton. He gave a denial to the allegation that he told the ladies who had given evidence against him that he could get them positions at the leading halls at big salaries. Those whom he sent to Battersea for a trial he informed that it was possible to be booked on from there for fifteen weeks. What he told the ladies was that he would try to obtain good engagements for them, and his reason for asking them to give him money was that when seeing managers it was necessary to spend money. Unfortunately, he fell ill, and when he recovered he found that his furniture had been distrained upon for rent, thus preventing him continuing the business.

The case was adjourned until October 30, when the jury convicted the accused on all the counts.

Det.-Sergt. Aldridge stated that prior to becoming a theatrical agent Davies, against whom no previous convictions were recorded, was employed by a firm of City stockbrokers. Since his arrest the police had received thirty-eight complaints, involving £170.

In passing sentence of nine months' imprisonment in the second division, Mr. Allan Lawrie said that the prisoner was responsible for a long series of offences. If he had been an old offender it would have been a case of penal servitude. His lordship considered the case a serious one. Davies having defrauded people who could ill-afford the money.

RICKMANSWORTH CINEMA v. WALTER TYLER, LIMITED—BREACH OF CONTRACT.

30 Before Judge Woodfall at the Westminster County Court, the Rickmansworth Cinema Theatre Syndicate claimed £100 damages from Walter Tyler, Limited, for alleged breach of contract. The defendants counterclaimed for ten guineas.

Mr. W. Clarke Hall, counsel for the plaintiffs, said in March last five gentlemen resident at Rickmansworth, formed themselves into a syndicate. A kinematograph display had been given at Rickmansworth a short time previously, but it did not prove a success, owing to the operator being unskilled in his business. The plaintiffs, being anxious to have everything up to date and of the best, entered into negotiations with the defendants. The picture show was opened at the Town Hall and the first few days things went very favourably, the operator, a Mr. Henderson, giving every satisfaction. When the Saturday came, however, another operator was sent down from London, and was at once recognised as the man who had proved a failure at a previous show, and with which the plaintiffs had had nothing whatever to do. The operator also arrived an hour and a-quarter late, and the entertainment proved most unsatisfactory. The first slide thrown on the screen was put on upside down, some of the pictures were old and "streaky," and several films broke as the performance proceeded, pieces of material falling from the gallery on to the heads of

the audience. The operator also talked at the people, and the audience became noisy, and jeered at both the operator and the pictures.

Mr. W. S. M. Knight, counsel for the defendants, submitted that there had been no breach of contract, and that the show provided was adequate and according to agreement. The operator sent down to replace Mr. Henderson (who had to keep a prior engagement) held numerous certificates of qualification, and had been official operator at the Northampton Polytechnic Institute. It was denied that there was any disturbance among the audience.

Mr. W. E. Day, manager to the defendant company, said the Rickmansworth show was only a temporary one, and since the present proceedings had been started the company had decided to shut down temporary shows. The Saturday *matinée* performance was sprung upon him as a surprise by a message on the telephone, and the best operator available was sent down.

Mr. Weedon said he had to work under great difficulties at the Rickmansworth show, the Town Hall gallery, from which he operated, being so small that he was compelled to work with one leg over the gallery rail. The plaintiffs had insisted upon having films which could not be supplied in non-flam. films, and there were a few breakages, but only a few, and witness denied that there was any disturbance among the audience.

His Honour said, in his opinion, a contract had been established. The plaintiffs had expressly stipulated that what was supplied by the defendants should be of the best, and that the operator should not be the same as had previously given a show at Rickmansworth which was not a success. Yet the same man was sent down, and it was quite clear from the evidence that the pictures were not the best obtainable. The plaintiffs were entitled, he thought, to damages, although the claim for £100 was a preposterous one. He gave judgment for the plaintiffs for fifteen guineas on the claim and for defendants on the counterclaim, which was in respect of money due in connection with the performances.

EVANS v. BEECHAM.—BREACH OF CONTRACT.

31 In the King's Bench Division, before Mr. Justice Darling and a special jury, Mrs. Edith Evans, operatic singer, sued Mr. Joseph Beecham and Mr. Thomas Beecham, trading as the Thomas Beecham Opera Company, to recover damages for alleged wrongful dismissal.

Counsel: For the plaintiff, Mr. Marshall Hall, K.C., and Mr. E. Todd; for the defendants, Mr. Spencer Bower, K.C., and Mr. Rose-Innes.

Mr. Marshall Hall said the defendants had been advised that they had no answer to the claim and had consented to judgment for the full amount claimed and costs.

Judgment for the plaintiff, with costs.

NOVEMBER.

BLAND AND PHELLIPS, LTD., v. KARNO.

2 In the Official Referee's Court, the hearing was continued, before Mr. Muir Mackenzie, of the action brought by Messrs. Bland and Phillips, of High Street, Deptford, to recover £161 9s. 11d., balance of an account alleged to be due for goods supplied to Mr. Fred Karno in connection with the production of *Cinderella* at the Broadway, Christmas, 1910. The defendant denied liability, and pleaded that if the goods were obtained it was without written orders from him.

Mr. C. C. Scott, K.C., and Mr. Lilley appeared for the plaintiffs; Mr. Norman Craig, K.C., and Mr. R. J. Drake for the defendant.

On November 11, Mr. Muir Mackenzie delivered judgment. He said he was satisfied that all the goods for which the plaintiffs now claimed payment were sold by plaintiffs to the defendant for use at the pantomime and other entertainments. On November 4, 1910, Mr. Karno issued the notice guarding himself against orders given by his staff without his knowledge, and this notice reached the plaintiffs in due course. The notice also came to the knowledge of Mrs. Henley, who was formerly the defendant's wardrobe mistress. Mrs. Henley, during the rush period a fortnight or so before the pantomime commenced, ordered goods from plaintiffs for the pantomime, and they were supplied in circumstances of urgency and hurry in order to get the pantomime ready. Mrs. Henley in her evidence said that if she had sent to Mr. Karno's office at Vaughan Road, Camberwell, to get written orders, the pantomime could not have been produced, as there would not have been time. If Mr. Karno wanted things she got them, and when she complained to him about having time to get a written order she deposed that he replied, "Never mind about orders; get what you want." The case had given him (the Official Referee) a great deal of difficulty, but Mr. Karno, according to the evidence, knew that the plaintiffs were supplying the goods, and the defendant's staff had used and taken benefit of the goods in one form or another. He decided that Mr. Karno was liable to plaintiffs for the full value of the claim.

Judgment was accordingly entered for plaintiffs for £161 9s. 11d., with costs.

HERON v. SOUTH EASTERN AND CHATHAM RAILWAY.

2 At Southwark County Court, before his Honour Judge Granger, an action was brought by Gilbert Heron, music hall artist, to recover from the S.E. and C. Railway £9 17s. 10d. for injury to property deposited by him at Herne Hill Station.

Mr. L. Tyfield, for plaintiff, stated that his client performed a sketch called *Saved by Wireless*, in which was introduced modern wireless telegraph apparatus. On May 7 the property was deposited at Herne Hill, and four days later a terrible thunderstorm burst over London, with the result that the parcels office was flooded and the property of plaintiff was damaged.

Mr. R. A. Gordon, for the railway company, argued that the damage arose out of a tempest, for which the company, according to its bye-laws, was not responsible.

Evidence was given to show that the damage was caused by the main sewer being overcharged by the heavy rainfall.

A long legal discussion took place as to the meaning of the word "tempest," and Judge Granger said a most interesting point had been raised. He would, therefore, reserve judgment.

He delivered judgment on November 20.

His Honour, in giving judgment, said that the definition of a tempest in the Century Dictionary was "a very violent storm, an extensive current of wind rushing in great velocity and violence and commonly attended with rain, hail, or snow." In the Oxford Dictionary there was nearly the same definition. Taking the description given by the witnesses of the storm on May 11, his Honour thought it clearly came within the above definitions and that it amounted to a tempest, and that the conditions relieved the railway company

from liability. He would therefore give judgment for the defendants, with costs. He granted leave to appeal.

LYONS v. BRANDON AND REVIS.—ALLEGATIONS AGAINST L.C.C. MEMBER.

7 In the Chancery Division, before Mr. Justice Parker, Isaac Nathaniel Lyons sued Jocelyn Brandon and Leonard Henry Revis, solicitors, of Suffolk Place, Pall Mall, to set aside a series of agreements for gifts or payments of £150 per annum upon freehold property in the Haymarket, £500 on commissions alleged to have been obtained from a proposed cable combine, 5 per cent. out of the profits of the New Middlesex Theatre of Varieties under certain agreements, and a sum equal to the fees and costs of another firm of solicitors in connection with the investigation of the title of the Middlesex Music Hall. The defendants counter-claimed to enforce the agreements.

Mr. Romer, K.C., said the agreements for moneys to be paid were made in the defendants' capacity as the solicitors, and he impeached them on the well-known rule of law that, whilst a solicitor was acting for a client he was incapable of taking any gifts from him in addition to his proper remuneration. Mr. Brandon had acted upon the Theatres and Music Halls Committee of the London County Council, and had, it was alleged, abused his position as a member of that committee. Mr. Lyons was a rope and twine manufacturer, and supplied rope and cordage to theatres. He concerned himself in acquiring theatres and theatre sites with a view to business generally. Among the sites he was interested in was one in the Haymarket, the negotiations for the acquisition of which commenced in 1905 and lasted till 1906, when he obtained the conveyance. Mr. Brandon acted as solicitor throughout. On the completion of the conveyance Mr. Brandon procured from Mr. Lyons a letter, saying, "I confirm our verbal agreement," and went on to say that in consideration of his (Mr. Brandon's) introduction of the Haymarket property and of the valuable services rendered, Mr. Lyons agreed to pay him £150 out of any profits made.

Mr. Romer declared that there never was any such verbal agreement, and that it was abundantly clear from a document in Mr. Brandon's own handwriting that Mr. Brandon did not introduce the property to Mr. Lyons. In his bill of costs Mr. Brandon had already charged £900 in respect of that matter. Subsequently Sir Jos. Lyons bought up the plaintiff's option, and when negotiating a resale raised the question as to a rent-charge held by Mr. Brandon, who agreed to release the rent-charge on condition that if the property realised between £90,000 and £100,000 he was to receive £3,000. That price had been obtained, and the £3,000 paid into court, Mr. Brandon having instituted interpleader proceedings.

As to the Middlesex Music Hall, Mr. Lyons entered into a contract with Mr. Graydon to buy it in 1909. He engaged no solicitor in the matter, but subsequently, when purchasing the equity of redemption for £5,500, he saw Messrs. Beyfus and Beyfus in the matter. Mr. Brandon was furious when he heard of this, and wanted an interest, and a letter was dictated by Mr. Brandon. Mr. Lyons agreed to pay a sum to the defendant firm equal to the costs and fees of Beyfus and Beyfus.

Counsel added that he was instructed that on two occasions when these documents were signed Mr. Brandon, who was a member of the Theatre Committee of the London County Council, brought pressure to bear on his client to execute those documents with the suggestion that unless he did so the plans of the proposed theatre would probably not go through and be accepted by the London County Council.

The case was continued on the following day when evidence was given by Mr. Edwin George Saunders and Mr. Lyons.

When the case was continued on the following day, November 9, it was announced that a settlement had been agreed upon between the parties.

The following were the terms of the settlement:—

A sum which has been agreed is to be paid out of the sum in court in the inter-pleader proceedings in the King's Bench action to Mr. Brandon's solicitors, in full discharge of all his claims in respect of commission, special fees, advances, bills of costs, or otherwise. The balance of the fund in court in these proceedings is to be paid out to Mr. Isaac Lyons's solicitors, in full discharge of any claims he may have against Mr. Brandon. Each party pays its own costs of this and the King's Bench action, and in other proceedings between the parties now pending, including proceedings for the taxation of costs, notwithstanding any other order.

Mr. Martelli, on behalf of Mr. Brandon, said his client had been anxious to go into the witness-box himself, and to call evidence denying the suggestion that he used his position on the London County Council, or had threatened to use his position, to bring pressure of any kind to bear on Mr. Lyons. In view of the settlement come to Mr. Brandon had accepted his (counsel's) advice that his anxiety to go into the witness-box should not stand in the way of the settlement which had been arranged by a mutual friend.

CLEMPERT v. PARAGON MUSIC HALL COMPANY.

10 At the Whitechapel County Court, Judge Cluer heard the case of Clempert v. Paragon Music Hall Company. It was an action by Mr. John Clempert, of Glen-eagle Road, Streatham, to recover about £27 as damages for breach of contract.

Lord Tiverton, for the plaintiff, said there was an important principle involved. In August the plaintiff entered into an agreement with the defendants' manager to appear at the Paragon for one week and to have a fourth share of the takings for the week. The defendants were to pay a part of the printing expenses. The first night was on Monday, September 11. On the following day, when Mr. Clempert's representative (Mr. Cohen) went down to arrange about checking the tickets, he was told it would not be necessary because the Paragon Music Hall had sold the house for the lump sum of £40. Mr. Clempert then visited the Paragon and saw Mr. Rosenthal, who said they had sold the house to a deserving charity. Mr. Clempert said that his agreement was for a week, but if it was a *bonâ-fide* charity he would be pleased to give his services for nothing. He did not, however, get that assurance, and insisted upon having a quarter share of the takings for the week. He at once consulted his solicitor as to his position. Mr. Clempert appeared each evening at the Paragon. At the end of the week the defendants were desirous of paying the plaintiff for the Tuesday night by adding the takings of Monday, Wednesday, Thursday, and Friday together and dividing by four. Mr. Clempert, in his evidence, detailed the proceedings which led up to his appearance at the Paragon. When he heard that the house had been sold for a night he went and saw

Mr. Rosenthal, and said that if it was a *bona-fide* charity he would appear for nothing. Plaintiff was not shown the agreement.

For the defence, Mr. Rosenthal said that at the rehearsal he mentioned to Mr. Clempert that the house had been sold for a benefit for which they were to receive £40. He had not brought the agreement for the selling of the house, and he could not recall the name.

In reply to further questions by Lord Tiverton, witness said he could not give the name off-hand. It was a cabinet makers' society. They did not pay by cheque. They paid a deposit of £10 and two sums of £15 each.

His Honour asked the plaintiff if he desired the production of the defendants' books, but the latter said he would be satisfied if the matter was settled that day.

Judge Cluer decided in favour of the plaintiff. He allowed him £2 5s. on the bill for printing expenses and £3 15s. balance on the £40 received by the defendants for the house. For the breach of contract the judge awarded nominal damages of one guinea. There was judgment entered for the plaintiff for £7 1s.

STAGE PLAYS IN UNLICENSED BUILDING. THE LITTLE FRENCH THEATRE.

10 At West London the adjourned summonses against Edgar Vaughan Grey, of the Boudoir Theatre, Pembroke Gardens, Kensington, in respect of the public performance of stage plays on June 15 and 19 without a license from the London County Council, came before Mr. Fordham.

At the previous hearing evidence was given by Mr. Robert Stanley, inspector under the County Council of theatres and music-halls, to the effect that after paying a sum of 31s. 6d. he was made a member of the Little French Theatre Society, and was given three tickets, entitling him to attend three performances of French plays at the Boudoir Theatre. For the defence it was urged that these performances were private performances, and that the Little French Theatre Society was a genuinely private society, whose members—properly elected—subscribed for theatrical performances, lectures, concerts, etc. The case had been adjourned in order that the defence might produce evidence of the existence of a club membership.

Application was now made on behalf of the L.C.C. for an adjournment

Mr. Fordham observed that he must hold that the so-called Little French Theatre Society was merely a colourable excuse, and that these performances of French plays, which were advertised in the public Press, were, in fact, public performances. There was no suggestion, continued his worship, that there was anything improper in these plays, but it was essential in the interests of the public that a theatre where the public performance of plays took place should be licensed so as to come under the inspection of the County Council, which was the body responsible for the protection of the public from the danger of fire. He convicted the defendant, and, as regards the summons in respect of the performance on June 15, he inflicted a penalty of £10.

CLARKE v. LONDON THEATRE OF VARIETIES—ENGAGEMENT OF MUSICIANS AT THEATRES.

10 At the Westminster County Court, before his Honour Judge Woodfall, Roland Clarke, of Levanon Road, Croydon, sued the London Theatres of Variety, Limited, for £4 13s., being £1 11s. a week's salary, and a fortnight's salary in lieu of notice.

Mr. H. Lipson-Ward, counsel for the plaintiff, said the defendants were the owners of the Empire Palace at Croydon, where Mr. Jay was the manager and Mr. Axford the conductor of the orchestra. The plaintiff had deputised for Mr. Moore, who was the pianist at the theatre. While doing so he got to know Mr. Axford, and about July 12 he received a postcard from that gentleman asking him to see him about an engagement. At the interview plaintiff was told that the successor of Mr. Moore (who at this time had left) was not a success, and plaintiff was offered and accepted a position at a salary of £1 11s. a week. On July 23, the day before he was going to take up his position in the orchestra, he received a letter from Mr. Axford stating that there had been trouble about the engagement, and he had orders not to engage him owing to the fact that objection was taken to him by the Amalgamated Musicians' Union, the plaintiff not being a member of it. Counsel said he should call witnesses to prove that the invariable practice in the profession was for the conductor to engage the members of his orchestra, and not the manager of the theatre.

Plaintiff gave evidence in support of counsel's statements. He said he had been a professional musician practically all his life, and had never been engaged by anyone except the conductor of the orchestra. It was also in witness's experience the province of the conductor to dismiss members of the orchestra.

Seven or eight professional musicians were called, who gave evidence to the same effect. One of the witnesses said that during an engagement in the orchestra at the Palace he obtained permission to be absent two nights. He engaged a deputy, who failed to put in an appearance on the first night, and on witness returning to the theatre he was told his services would no longer be required. He then went to the manager, who said: "It is nothing to do with me, you must settle the matter with the musical director."

Mr. H. T. Wright, counsel for the defendants, said his contention was that Mr. Jay had sole control over the management of the theatre, and that this control included the engagement or dismissal of members of the orchestra.

Mr. Eustace Jay, manager for the defendants, said it was customary for him to engage the members of the orchestra through the Amalgamated Musicians' Union. He admitted, however, that he had on certain occasions given the conductor authority to engage members of the orchestra.

Mr. Axford, musical director at the Croydon Empire, said it was customary for him, after selecting a suitable musician for his orchestra, to speak to Mr. Jay and get his authority to engage him. He admitted, however, that in the case of the plaintiff he did not take that course.

Counsel for the plaintiff: That proves my case.

Mr. Wright called further evidence to prove that members of the orchestra had been engaged by Mr. Jay through the Amalgamated Musicians' Union, Mr. C. Jesson, Secretary to the Union, being one of the witnesses who bore testimony to this fact.

His honour, in giving judgment, said the custom of members of an orchestra being engaged by the musical director had, in his opinion, been proved up to the hilt, and he considered it a reasonable custom. He had had similar claims before him, but had never previously had the custom contested. That being so, he considered that the conductor of the orchestra was the agent to make the contract. The management could only give the conductor notice that he was not to act as

his agent, and he had not done that in this case. The evidence of the musical director himself had put the matter out of court. The plaintiff was entitled to judgment, but the question arose as to what damages he had sustained. It had been admitted that five days after being told that his services were not required he obtained another appointment at double the salary. Under these circumstances there would be judgment for the plaintiff for 25s. and costs.

ROBL AND ANOTHER v. PALACE THEATRE AND ANOTHER. — "THE BROKEN MIRROR."

In the King's Bench Division, Mr. Justice Hamilton began the hearing of the action brought by Robl and another against the Palace Theatre and another. Mr. McCall, K.C., and Mr. Doughty (instructed by Messrs. Judge and Priestley) represented plaintiffs, while Mr. Gilbert Beyfus (instructed by Messrs. Beyfus and Beyfus) appeared for the defendant company, and Mr. J. R. Atkin, K.C., and Mr. E. F. Lever (instructed by Robert Seyd and Co.) appeared on behalf of the second defendant, Mr. Laurie Wylie.

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The facts upon which the plaintiffs relied were outlined by Mr. McCall, K.C., who said that the action was brought to obtain an injunction to restrain the defendants from infringing the plaintiffs' rights in a dramatic sketch called *The Broken Mirror*, and also to obtain damages. When the case was started application was made in chambers to Mr. Justice Horridge for an injunction, and an order was then made for a speedy trial. The plaintiffs were father and son, and were music-hall performers, acting under the stage name of Schwartz. Some time before 1910 they had written a play or a dramatic sketch called *The Broken Mirror*, which depended for its central point upon two servants having broken a mirror, and being anxious to escape reproof, one of the players represented behind the mirror the reflection of the master and persuaded him that he saw his own reflection. The play was produced on January 25, 1911, at Gorlitz, in Germany. In April it was presented in Hanover, and was seen by a theatrical agent named Passpart, carrying on business in London. With a view to its production in London Passpart was appointed plaintiffs' agent, and negotiations ensued between them and the manager of the Palace for the purpose of securing the performance for the defendant company. The negotiations went on for some time in June, and on July 7 the play was produced at Worthing, and was licensed by the Lord Chamberlain three days later. In the meantime the play had been disclosed to Mr. Wylie, and counsel alleged that Wylie and Passpart prepared a play called *Early Morning Reflections*, which in every essential was a copy of the plaintiffs' play, the story being the same, the accessories the same, and the by-play precisely the same. The way in which it was produced by the defendants would be proved to his lordship by a statement made by the manager to the defendants in the presence of Passpart. It came to this, that Passpart, having ceased to be the agent of the plaintiffs, who had transferred their business to another agent, determined to have his revenge, and gave the plaintiffs' play to Wylie, who produced *Early Morning Reflections*, which was a copy of *The Broken Mirror* more or less disguised. According to the law of Germany it was not necessary that the author of a play should register it, but it was necessary that he should perform it, and in order to do that he had to get the permission of the police authorities. That permission was given before the production of *The Broken Mirror* at Gorlitz. The plaintiffs registered their play on June 14, 1911, having produced it at the Canterbury Music Hall two days earlier. The state of the negotiations between the plaintiffs and the manager of the Palace was shown by two letters, dated July 6 and 7, when Mr. Butt, the manager, had practically completed a contract. The first letter was from the plaintiffs' solicitors to Mr. Butt, and stated that they understood he was nervous about confirming the contract, in the belief that someone else had a right to the Schwartz Brothers' sketch. They reminded Mr. Butt that not only was the play copyright and playright in Berlin, but that the plaintiffs' English rights were secured, as the Berne convention gave the author the rights of production and translation in the protected countries. The solicitors added that they were instructed to proceed against anyone infringing Schwartz Brothers' rights.

To this Mr. Butt replied that he was given to understand that there was a sketch in London of a similar kind, and for that reason he had said that he could not book the Schwartz Brothers without an undertaking from them that he had the right to cancel the contract should a similar sketch be given by other artists in London before they (the Schwartz Brothers) had fulfilled the suggested contract. If they said that it would be impossible for other artists to do the sketch he saw no reason why they should have objected to the clause suggested.

The result, counsel continued, was that *Early Morning Reflections* was taken by Mr. Butt, who produced it on July 23. It was still running, and if the plaintiffs were entitled to the sole right of the production of the play, the damage they had sustained must be very heavy. They had produced their own sketch at the Hippodrome, but the fact that a similar play was going on at the Palace must have seriously diminished the profits which they would have otherwise have derived, and to which they were entitled under the International Copyright Act and the Berne Convention.

Evidence was then called. Mr. Karl Robl, one of the plaintiffs, said that he and his father were the authors of *The Broken Mirror*, which the latter started to write ten years ago. They finished it at the end of 1910, and produced it for a week at Gorlitz last January. The plot was that two servants smashed a mirror, and to cover the damage one of them went behind the empty frame and copied every movement of the master, so that the master believed it was himself in the mirror. At the finish of the act the master crossed the stage before the mirror, and the servant knocked over the mirror, took a piece of the glass, threw it over the mirror, and the master believed that he himself had smashed it.

He first saw Passpart in Hanover last April, when the latter asked for permission to do business for him in England and get him an engagement at the Palace and also a twenty weeks' tour. About the beginning of July witness had a discussion with Mr. Percival, of the Palace, about *The Broken Mirror*. Mr. Percival asked him about *Early Morning Reflections*, and whether he had heard there was a copy of witness's act performed at the Canterbury. He added that there was a copy, and that witness was too late in England, and therefore could not get an engagement. Witness explained to the Court that it was not until June 29 that he heard that there was a copy, and he immediately travelled from Berlin to London to take steps. He told the manager of the Palace

that *Early Morning Reflections* was a copy of his act, and that he should have to take steps against the company. He then went to his solicitors, and sent to nearly every manager in the country a warning that *Early Morning Reflections* was an infringement on his father's and his rights.

Mr. Doughty: Have you ever seen *Early Morning Reflections?*—Yes, twice, and it is a copy of my play.

In what respect?—The whole story is the same; the business is also the same. Everything is the same, but the dialogue is changed. Some words are just the same.

Answering further questions, the witness said that under the arrangement with Passpart the latter was to get 10 per cent. on witness's salary of £70 a week. He took the matter out of Passpart's hands because he could not arrange an engagement at the Palace. He was always offering a less sum than £70. After witness had placed the matter in the hands of the agent Marinelli, Passpart visited him at Berlin and offered the salary desired. Witness told him it was too late. Passpart stated that he had the signature of the manager of the Palace, but he did not show it, and witness asked him to get confirmation by telegram. Passpart then sent a wire to Mr. Butt, who wired the reply, "Certainly contract will be confirmed." Witness said it was not a confirmation, as his name was not mentioned in the telegram, and he asked Passpart to leave the contract with Marinelli. He offered Passpart a new arrangement, which was accepted at first but refused the next day.

In cross-examination the plaintiff said that he was twenty-eight years of age, and that his father and he wrote the play. Neither of them had ever made any agreement for the sale of their rights. The play was printed on February 28. His father was born in Austria, but had lived in Germany for forty years, and witness was a German. The play was translated into English in the middle of May by a German.

Mr. Atkin, K.C.: The idea of a person standing in front of a looking-glass, imagining someone is copying him, is not a new idea on the music-hall stage?—I have seen the mirror dance.

Did you see a sketch in Vienna in September last year in which there is a looking-glass with one man in front and one behind?—No.

I daresay you are not familiar with English plays, but have you ever seen *My Friend the Prince?*—No.

In your play the mirror has already been broken before the play begins?—It is just breaking when the curtain rises.

And in our play the mirror is broken on the stage?—Yes.

It is broken because the servant girl is startled by the appearance of a policeman?—Yes.

In the defendants' play there is an elaborate business of shaving?—Yes.

The master shaves before the glass, and the policeman, imitating him, catches up the hearth-brush and uses it for lathering his face? You do not do that?—No.

Nor is it in your manuscript?—No.

Mr. Frederick Trussell, stated that, in his opinion, there was a great similarity between the two sketches. It was impossible for them to have had independent origin. *Early Morning Reflections* was a complete copy of *The Broken Mirror*, he declared emphatically; the most complete copy he had ever seen.

Herr Karl Norhaus, for eighteen years a judge in Germany, and now carrying on a practice at London Wall as an adviser on German law, stated that there was no German law under which an author registered his play. When he finished writing it, he became entitled to the copyright and the playright, and it was not necessary to publish or perform it.

Mr. Beyfus, cross-examining, inquired if the witness was acquainted with the decision of the German courts that the leading ideas of a work might be taken from it in so far as they were worked out in a manner so original that the production might be looked upon as the reproducer's own intellectual creation.—The witness answered that he was not aware of the decision, but he disagreed with it.

Counsel was putting further questions, when the judge inquired if witness had seen the sketches. He replied that he had not, whereupon his lordship held that Herr Norhaus could not possibly reply to what was asked him as to the free use of the characters.

Frederick Bert Howell, the London agent of Marinelli's Agency, declared that he did not see how the one sketch could have been produced without a knowledge of the other.

Mr. Hambly said that the impression made upon him was that one sketch was a copy of the other, and that it would be impossible to write one without a full knowledge of the other.

Mr. Beyfus: The chief thing is the business?—No, the form in which it is presented.

Mr. Beyfus, addressing the judge, said there were two questions for his lordship to decide. The first was whether defendants' sketch was derived from the plaintiffs'; secondly, supposing it was so derived, was it an infringement? He maintained that even if the question of fact were decided in plaintiffs' favour there was no case in law, because what had been copied was not literary matter, which the Acts were designed to protect, but "stage business." As regards this, the plaintiff admitted that he changed his "business" to suit his audience. If "business" were to be subject to copyright, there would be no certainty at all. The plot, counsel argued, was as old as the hills.

The Judge: But if there is a plot at all, it is subject to copyright.

Mr. Beyfus: If there is a substantial plot which is taken directly, it is subject to copyright in so far as it is a copy of a fact printed and published. Counsel asserted that there was no literary resemblance between the two sketches.

The Judge: The words cannot be the same, because in one the words are in German and in English in the other, and I daresay the German translator would translate them differently from the English composer. But they translate the same sentiments.

Mr. Beyfus: I think you will find they do not describe the same sentiments. They are not the same matter except so far as the situations are similar.

The Judge: It is a slender plot; but it is a plot, is it not?

Mr. Beyfus: It is a plot, but if you will look at it as printed and published you will not find any resemblance between them. Counsel contended that no infringement of words had been shown, or any sentiment or idea between the words. Until that was done he submitted it was impossible to hold that any case had been made out for an infringement of copyright. The Act was designed to protect literary matter, and however many resemblances there might be between "stage business," the scenes, and the "gag business," it was absolutely impossible for the judge to say that a case had been made out.

Mr. Lever made a similar submission.

His Lordship: May I draw your attention to this: I have a copy of the shorthand writer's notes, and I have a translation of

the German, which I judge to be made by an American gentleman. I find that the protagonist in each case is going to play some part in the dramatic performance. In the plaintiffs' piece he has to recite, "You have grown pale in the face. I will kill you with my own hand. No, I will shoot you. Where is my revolver?" In the other, "Ah, ha! Villain, scoundrel! At last we meet face to face! You reptile in human form! Where is the partner in your crime? You think you can shield her from the consequences of your wrong. Die, scoundrel, villain!" There is a resemblance even from the literary point of view.

Mr. Lever said he would accept that as the test of the whole case. He submitted that the words were not the same, although there was a casual similarity between some of them.

The Judge: I should infer from the length that the German public would stand more of this sort of thing than the English. But in the compressed form I see a certain amount of reflection in the English piece from the German.

Later his Lordship read another passage, and after further argument decided to hear evidence for the defence.

Mr. Lawrie Wylie then entered the box, and stated that he was appearing with Maskelyne and Devant, and also in *Early Morning Reflections* at the Palace. There was nothing new in the idea of a man behind a mirror. He saw such a scene in *My Friend the Prince*. He began to write the sketch in April, the idea having been suggested to him by a mirror in use at St. George's Hall, this mirror having reminded him of *My Friend the Prince*. He informed Mr. Devant of what he was writing. At no time had he seen or read the plaintiffs' play, either in English or German.

Is it true you procured the play out of revenge?—No. I wrote it before I knew Passpart. Witness admitted that he owed one or two suggestions to the latter. He registered the play on June 14, and was still playing it. It had a different opening, different business, and different words from the plaintiffs' sketch.

Mr. McCall, K.C. (cross-examining): Was that your first attempt at playwriting or plagiarising?

Mr. Atkin objected to the question.

Mr. McCall: Was this your first attempt at any sketch, whether original or otherwise?—Yes.

Answering further questions, witness said it was in April that he first put pen to paper to write *Early Morning Reflections*, and the dialogue was completed in May.

Where are the original papers?—I cannot tell you. I tore them up.

When?—I do not know. Witness mentioned that he made a copy, which was torn up as well.

The central idea of the sketch is the same?—The idea of reflection in the mirror.

In both sketches the mirror is broken?—I believe so. Mine gets broken after the curtain rises.

Witness agreed to points of resemblance in the two plays, and Mr. McCall inquired if those resemblances were mere coincidences.

Witness: Certainly; they must be.

Mr. David Devant, of St. George's Hall, W., described a mirror which he used for illusionist purposes, and said that Mr. Wylie told him in May that he was writing a sketch in which there was a mirror as a "sort of delusion." Wylie added, "I was joking; it isn't a delusion. On hearing about this mirror I was reminded of what I saw in *My Friend the Prince*. I am going to write a music-hall sketch on the same idea."

Mr. Frederick Kay, actor, of Amesbury Avenue, Streatham Hill, who played in *My Friend the Prince* at the Garrick in 1897, described the part taken by the broken mirror in the production. Behind it a man imitated the actions of the man looking into it.

In answer to Mr. McCall, the witness said he did not think the play had been given in London since 1897.

Mr. Lionel Walter Rignold, actor, of Northdale House, Highgate, stated that he appeared in the provincial tour of *Nell Gwyn* in 1884. In the second act there was seen the interior of the miser's house, and in order to avoid the beadle Buckingham had to step behind the framework of a mirror and imitate the beadle's actions. The beadle, who was "elevated," admired himself, and thought what a handsome fellow he was. Mr. Kay, he added, had accurately described the scene in *My Friend the Prince*.

Mr. McCall: It looks as if the mirror scene in *My Friend the Prince* had been taken from *Nell Gwyn*.—Witness agreed.

Mr. Benjamin McClachan, manager of the New Victoria Palace, described a mirror scene which he had witnessed in Vienna.

The case was continued on November 16.

Mr. Passpart, European manager to the Orpheum Circuit, said that he first saw *The Broken Mirror* in Hanover in April. In May Wylie told him that he was going to produce a sketch, and witness's daughter was engaged to play in it. At Wylie's request he went on a Sunday to see the sketch rehearsed, and he made some suggestions.

Mr. Atkin, K.C.: How did that come about?—In cleaning the looking-glass they took out two pieces of rag, and I suggested that one should take a white handkerchief and one a coloured one. I had seen this on the Continent at the Schwartz Brothers' performance.

Witness added that he also suggested that Wylie should force the comedy more, and that the players should run round so that the cook might hit the mirror frame and the policeman throw it down in order to make the master believe that he himself smashed the glass.

Mr. Atkin: Is there any truth in the suggestion made the other day that you told Mr. Wylie all about the play in order to revenge yourself upon Messrs. Schwartz?—No.

Mr. Doughty cross-examining, the witness admitted that he was very angry with the plaintiffs about the way in which they had treated him.

You told Mr. Howell how badly they had treated you?—Everybody knew, and when I came back everybody laughed at me.

The witness declared that when he went to Berlin to see the plaintiffs he had no knowledge that a copy of their play was going to be produced. He did not know Wylie personally until the middle of May, when they were introduced to each other by Julian Wylie.

For what business were you introduced?—Wylie wanted to put on a sketch. I did not know the title.

You knew what the sketch was to be about?—No; I only knew it was about a looking-glass.

Counsel: Do you ask us to believe that the similarity between the two plays is entirely accidental?—Yes, it may be.

Yes, but is it?—I guess it is.

Mr. Julian Wylie, variety agent, brother of Mr. L. Wylie, declared that Passpart had never advanced him any money for the production of *Early Morning Reflections*. The production would cost about £5. He first heard about the proposed sketch of his brother's early in May, when the whole outline was described to him. He proceeded to try to place it, and visited Passpart. Two or three weeks after hearing about the outline he saw the manuscript, which consisted of rough bits of paper, which he threw away after typing two copies. At

the rehearsal Passpart made the suggestions already mentioned.

Mr. Gilbert gave evidence to the effect that he had translated the German sketch.

Dr. Schuster, a member of the English Bar and an expert on German copyright law, expressed the opinion that an entirely new dialogue would amount, in Germany, to an original work.

His Lordship asked if according to German law it was necessary to show, in a case where there was a strong resemblance in the ideas of the two works, that the producer of the second had resorted to the first. The witness answered in the negative.

His Lordship also inquired if there would be an infringement supposing no evidence was adduced to show that a second producer had resorted to the work of the first, but that from his own ingenuity he had evolved a similar work.

Dr. Schuster replied that, assuming that the coincidence was so strong that the second production was practically identical, it would, he should say, be an infringement.

This closed the case for the defence.

Legal arguments followed, in the course of which his Lordship said that he was not disposed to think that Passpart was the means of communicating anything to Wylie, with the exception of the suggestions which had been mentioned by him in evidence. There was no direct evidence that Mr. Wylie had had communicated to him even the outline of the germ of the play or the subject-matter down to the time that he had completed his libretto.

Mr. Doughty, for the plaintiffs, asked why the defendants should be so eager to produce the sketch when, as Mr. Atkin, K.C., asserted, the idea was as old as the hills. Why should not someone have produced one before if the plot was so ancient?

The Judge: Audiences nowadays are not so old as some of us who can go back to the time of *Nell Gwyn*. Things become fresh again after a few years.

In delivering judgment, Mr. Justice Hamilton said that the case was interesting, as it appeared to raise a point of dramatic copyright law hitherto undecided, although very weighty opinions had been expressed about it. The case made by the plaintiffs was that Mr. Lawrie Wylie had appropriated the fruits of their originality and work, and with alterations which from the hypothesis must have been purely colourable had tried to make his own something which by law and in common honesty was theirs. Mr. Wylie's story was that he composed *Early Morning Reflections* absolutely independently of the plaintiffs' composition, and, with the exception of two small incidents added later, independently of Mr. Passpart and his advice. Plaintiffs stated that he (the judge) ought to infer from what it was alleged Passpart told Howell, from the situation between the plaintiffs and Passpart, which was one of mutual annoyance, and from Passpart's opportunities of knowledge, that *Early Morning Reflections* could not be independently arrived at, but must have been derived from the plaintiffs' work, and through the channel of Passpart, or possibly through his daughter. He need offer no criticisms on the propriety of Passpart's suggestions of improvements in the comic business, though it did not seem to his Lordship to have been very improper. Having heard Mr. Wylie and his witnesses, he had come to the conclusion that the plaintiffs had not made out their case that Mr. Wylie got his idea, or a very substantial part of it, before the two comic incidents, from the plaintiffs and their sketch.

Continuing, the Judge said that it was possible that there was a point where the probability of two inventions became so unlikely that a whole crowd of dramatic authors and their friends swearing to the contrary would produce the impression upon one's mind. But in this case there was no such intrinsic evidence. He thought the intrinsic evidence pointed in the other direction. There could be nothing novel in introducing a play by the entrance of a servant girl followed by someone making love to her. Neither was there anything novel in making a servant break something or in deceiving her master, and he did not think there was anything novel in the idea of the master being deceived when the curtain was rung down. Those seemed to be the commonplaces of many centuries of dramatic effort, and he should have thought they were rather outworn. The whole thing appeared to him to be so elementary as a matter of composition that he should have thought that any gentleman with some experience of stage business and some aptitude for dealing with comic parts could have devised it in the course of a few evenings. He did not see in the subject-matter or the words anything in the defendants' play to lead him to the conclusion that they must have been taken from the plaintiffs' composition and transferred to the other, and to enable him to get over the positive evidence, very fairly given by Mr. Wylie and Mr. Passpart, in contradiction to the suspicions—and they amounted to nothing more—entertained by the plaintiffs. There were, however, in *Early Morning Reflections* incidents which, it was admitted, had been furnished by Passpart, but he did not understand that Wylie knew they came from the Schwartz's play. He found that the similarity between the two sketches to which witnesses had testified was merely a coincidence, although no doubt it was considerable when seen on the stage and when the comic business was attended to. He found, nevertheless, that the defendants' play was derived independently from the common stock of dramatic notions and was adapted, thanks to Mr. Wylie's recollection of *My Friend the Prince* and to his experience of the stage. They had, therefore, two similar plots and two similar pieces of business not derived directly or indirectly from the other.

As to the new point of law, finding as he did that the similarity between the plays, though considerable, was merely a coincidence, and that both plays were derived independently from the common stock of dramatic ideas, was the producer of the first play entitled to protection under the Act of 1833? The matter had been considered by Mr. Justice Scrutton in his book on Copyright, and the conclusion there come to (Note *h*, p. 83, of fourth edition) was that to which his own reflection during the progress of this case would have led him. He considered, therefore, that where the similarity was a mere coincidence there was no breach of copyright. He found that Wylie's work was not such as infringed any legal right which the plaintiffs had regarding *The Broken Mirror*. He thought that if there had been any real ground an injunction should have been applied for very much more promptly than it was. There would be judgment for the defendants with costs.

CLARK v. HART.—ARTIST RECOVERS DAMAGES FROM AGENT FOR NEGLIGENCE.

Before his Honour Judge Parry, at Lambeth County Court, Mrs. Kathleen Clark, of
15 Chryssell Road, Brixton, claimed damages from Samuel Hart, of Endymion Road, Brixton Hill, for loss alleged to have been sustained through the defendant's negligence,

Mr. J. D. Cassels said Mrs. Clark was the proprietress of a music-hall "turn" called "The Two Erns," and through the agency of the defendant she received at the end of April last a contract to appear at the Duke of York's Theatre, Brighton, for one week, commencing August 21. From the time she received the contract until August she received no communication at all from the defendant. It was part of her contract that she should send the bill matter down to Brighton a fortnight before the engagement commenced, and plaintiff complied with that condition. On Sunday, August 20, she and her companions went down to Brighton, only to find that the theatre had changed hands and that she would not be allowed to appear because there was no contract with the new proprietors. Plaintiff was informed that the theatre changed hands as early as June, long before the date fixed for the engagement, and the fact was communicated to defendant by the proprietor with whom the contract was made, in accordance with one of the clauses. No notice was, however, sent by him to the plaintiff, the proprietress of the "turn" for which he had arranged the engagement, and the claim for damages was based on the contention that plaintiff lost the salary for that week through the defendant's negligence, for had she known the engagement was cancelled she could have arranged for a performance elsewhere.

Defendant: I never received any such notice. The theatre company went broke.

Mr. Cassels, continuing, said when plaintiff returned to London and saw the defendant he stated that he did send her notice of the cancellation of the engagement, and advised her that her ground of action was against the proprietor of the theatre. He (counsel) was quite surprised to hear that defendant now denied having received notice from the theatre people.

Plaintiff, in the box, said the gentleman who was acting as manager of the theatre at the time the contract was signed told her that the bill matter she sent would have been returned to Mr. Hart, and that he was to blame. When she saw Mr. Hart he told her he had sent a notice to every artist concerned, but she denied that she had heard from him since the contract was signed. The railway strike was on at the time, she added, and she "was left in awful trouble at Brighton."

Mr. Mockett, manager of the theatre at the time, deposed to sending notice of the change of proprietorship to the defendant.

Defendant said that to his knowledge he received no such notice. He also contended that an agent's liability ceased the moment the contract was signed.

His Honour gave judgment in favour of the plaintiff. He certainly thought defendant should pay the expenses incurred in her journey to Brighton through his carelessness, but in regard to the £5 claimed for loss of the week's salary, he thought the plaintiff must take action against the theatre proprietor with whom the contract was made.

Mr. Cassels pointed out that the contract contained a clause to the effect that the engagement should be fulfilled subject to the theatre being then in the occupancy of that particular proprietor, and that the contract could be cancelled subject to due notice of the change of proprietorship being given. That notice, he said, was given to the defendant, whereupon the theatre proprietor's liability ceased.

His Honour, after examining the contract, said this was so, and gave judgment for the full amount claimed, with costs.

THE BOROUGH, STRATFORD.—A BREACH OF THE THEATRES' ACT.

22 Before Mr. Gillespie, at West Ham Police-court, Caroline Ellis Fredericks, the proprietress of the Borough, Stratford, was summoned at the instance of the West Ham Corporation for permitting obstruction in certain of the gangways.

The inspector of theatres having given evidence, Mr. Fredericks, the manager of the theatre, said the inspector came in during an interval, when many persons had left their seats.

Mr. Gillespie: An offence has been committed, and I can only deal with it by ordering the house to be closed. But the Act does not say for how long it should be closed. What time does your *matinée* commence to-day?

Mr. Fredericks: At a quarter to two, after this one is over.

Mr. Gillespie: Well, I shall order the theatre to be closed till one o'clock to-day, and there will be £4 4s. costs.

It was 12.30 p.m. when the order was made.

In the case of Arthur John Gale, proprietor of an electric theatre at High Street, Stratford, summoned for a similar offence, a nominal penalty of 20s., with £3 3s. costs, was imposed.

HARDING v. BAINES.—TENANT'S AND LANDLORD'S FIXTURES.

16 At the Manchester Assizes, before Mr. Justice Luch, Gerald Harding, theatrical manager, formerly lessee of the Royal, Colne, Lancashire—now the King's—sued Cecil Hamilton Baines, the present lessee of the King's, Colne, for a sum of £197 6s. 6d. for fittings and fixtures which plaintiff alleged defendant had agreed to buy from him on taking over the lease of the theatre at Colne. Mr. Gordon Hewart, barrister, appeared for plaintiff. The defendant conducted his own case.

Mr. Hewart said the defendant's lease of the theatre commenced in March 25, under a lease dated February 20. Plaintiff's case was that before the lease was made an agreement was come to between plaintiff and defendant whereby the latter undertook to purchase from him the fixtures, fittings, and effects which he (plaintiff) claimed in the theatre, the prices to be determined by two appraisers, one appointed by the plaintiff and the other by defendant. The appraisers were duly appointed, and they put a price upon the effects, but defendant refused to pay the price or any part of it.

The defence submitted to his lordship by Mr. Baines was that the agreement with Mr. Harding provided that when the inventory of the fixtures and fittings was taken he (Mr. Baines) should have the option of refusing any of the articles which could be classed as landlord's fixtures. For the plaintiff it was stated that when Mr. Baines suggested that he might not take over all the fittings he was told that the negotiations for the lease of the theatre to him would be broken off if he did not do so.

His lordship said he could come to no other conclusion than that plaintiff was entitled to succeed in the case. The real issue was whether at the interview Mr. Baines had with Mr. Pilgrim, he (defendant) did or did not accept the terms offered. He (the judge) accepted Mr. Pilgrim's evidence as to what occurred at the interview—that although defendant then objected that a good many of the fixtures were such as did not belong to the tenant with whom he was contracting, Mr. Pilgrim said he must take these if the negotiations were to go on. Defendant then gave way upon the promise that at the end

of his term he would be paid in his turn for any landlord's fixtures he might thus take over.

Judgment was given for plaintiff. A stay of execution for fourteen days was granted on the defendant bringing the money into court. Costs were allowed the plaintiff.

WELDON v. RICHMOND HIPPODROME—SEQUEL TO A NOISY SCENE.

17 At the Westminster County Court, before Judge Woodfall, Harry Weldon, music hall artist, sought to recover damages from the Richmond Hippodrome for breach of contract.

Mr. Doughty, counsel for the plaintiff, in opening the case, said that the action arose out of an engagement by which Mr. Weldon had to appear at the Richmond Hippodrome during the week ending April 15 last. Mr. Weldon was a well-known music hall artist, and he had to appear at two shows a night. He did so appear each night until the last show on the Saturday, when in consequence of great disorder the plaintiff was unable to get the attention of the audience. He accordingly went to Mr. Wray, one of the management, and asked him to go in front of the curtain and request the audience to become quiet. Mr. Wray, however, refused to do this, and the plaintiff, seeing that it was impossible to get a proper and decent hearing, declined to return to the stage and give a third turn. In consequence of this the management refused to pay the plaintiff any salary for the whole week that he had been engaged at the Hippodrome. The contention of the defendants, said counsel, was that the plaintiff did not give an encore according to contract. The words under the contract were to the effect that an artist must respond to an encore at the request of the manager; so that the question in dispute was whether Mr. Weldon was justified in the circumstances in refusing to return to the stage. The first song which the plaintiff sang was called "The Jockey," and his second turn was a sketch, *Jack Shepherd*, in which other artists assisted him. While both these turns were being presented the audience continued to interrupt, the gallery being in an uproar, the pit noisy, while the people in the stalls were appealing to people in other parts of the house to keep quiet. Under these circumstances, said counsel, he thought his Honour would come to the conclusion that no self-respecting artist could be expected to go on and continue his performance.

Lord Tiverton, counsel for the defence, said by the words of the contract an artist was bound to sing three songs at each performance if reasonably required to do so.

The plaintiff, in evidence, said the first song he gave was "The Jockey," his second turn was *Jack Shepherd*, and the third turn was "Stiffy, the Goalkeeper." When he went on the stage at the second house on April 15 he noticed that there was considerable uproar in the gallery. On his beginning to sing "The Jockey" there were cries of "Whoa, horse" and "Go on, Ginger," and on going on for the second turn there was more disorder both in the gallery and in the pit, the galleryites shouting at each other and hurling coarse and filthy expressions at those on the stage and people in the stalls who rose in protest. His turn might be termed a quiet one, and he strongly resented the behaviour of the audience, and for that reason refused to go on the stage for the third time.

Cross-examined, the plaintiff said it was true that "Stiffy, the Goalkeeper" was a very well known song of his, but he could not say whether it was well-known and advertised in Richmond and neighbourhood.

Mr. Harberd, an actor in the plaintiff's company, said he appeared in *Jack Shepherd*. There was certainly great disorder in the gallery while he was assisting in the burglary scene.

His Honour: There is often shouting in music halls on Saturday night, is there not?

Witness: Yes; I have heard a good deal of shouting, but of a different kind. I saw no effort made to check the disorder.

Mr. Doughty: Was this ordinary Saturday night hilarity, or something different?—Something different. It appeared as if a number of people wanted to make a disturbance.

Mr. Jack Roberts, also an artist in the plaintiff's company, stated that the audience on the night in question was extremely noisy.

His Honour said that up to this point he had heard nothing which appeared to justify an artist in refusing to return to the stage to complete the terms of his contract. It was for the management of a place of entertainment to decide what was sufficiently objectionable in an audience to justify the ringing down of the curtain. Of course, if missiles were thrown or anything similarly serious happened, an artist might reasonably refuse to return to the stage. It was, of course, incumbent on managers to do its best to prevent a breach of the peace, but in this case such a contingency did not arise.

Mr. Arthur Collins, football player, said he was present at the Richmond Hippodrome on April 18, and there was considerable noise among the audience. He heard cries of "Whoa!" and other expressions that in his opinion were calculated to embarrass those on the stage. He had never previously heard so much noise indulged in by an audience in a theatre.

Mr. Wray managing director of the defendant company, denied that there was any noise among the audience at the Richmond Hippodrome on the night. All that happened, he said, was that two boys were removed from the gallery for crying out "Whoa!" Witness was called to the stage just as Mr. Weldon was coming off. The audience was very appreciative of his endeavours, and the plaintiff went on the stage and bowed a second time. Witness then asked him "Are you not singing 'Stiffy?'" and he replied "No." Witness pointed out that it was only a quarter to eleven o'clock, and the audience was expecting him to sing again. The plaintiff, however, emphatically refused to return to the stage, and witness then said, "Mr. Weldon, if you refuse to go on I shall ring the curtain down and refuse to pay you your salary."

Mr. Doughty: Do you suggest that the audience was orderly?—To an extent. On Saturday night people are out enjoying themselves. I heard no filthy language or anything that should give offence to an artist.

Witness added that he had never had occasion to go on the stage to appeal to an audience. Mr. Weldon asked him to do this, but he did not take his instructions from Mr. Weldon. Witness added that his company were counterclaiming for £50 damages from the defendant for his not having properly fulfilled his engagement.

His Honour at this stage suggested that it might be desirable for the parties to arrive at a settlement, but a consultation led to nothing.

Mr. Doughty then argued that by the terms

of the contract itself the defendants could not legally withhold payment for services rendered by the plaintiff during the week ending April 15. The utmost they had a right to do, he maintained, was to deduct a sum equivalent to that due for the omission of the one song or turn.

Lord Tiverton argued that the defendants had a perfect right in law to refuse to pay the plaintiff the whole of his week's salary.

His Honour delivered judgment on November 24.

His Honour, in giving judgment, said the case raised a rather interesting point. He had already determined the issue of fact, that was that the plaintiff did commit a breach of Regulation 7 by not appearing to sing the third song when required, and the point to determine now was whether this agreement could be held to be an entire contract in the meaning put by the Divisional Court in the case of "Mapleson v. Sears," and no salary could be held to become due and payable to the plaintiff because he could not prove the complete contract. He had given the lucid and well-reasoned arguments of Lord Tiverton (counsel for the defendants) very careful consideration, and paid attention to the arguments he cited. The question was whether this case fell within the case of "Mapleson v. Sears," or was distinguished from it. Even if within that case, the plaintiff was entitled to a verdict, and he should be sorry to come to any other conclusion, because although he did commit this breach it would be rather repugnant to one's sense of fair play if for that one breach he was to be deprived of his week's salary. He had come to the conclusion that the plaintiff was entitled to his salary, notwithstanding the breach. It was quite true that the regulations and conditions which were enforced on the contract were made part of the terms of the contract, but although that was so he thought the regulations could be more precisely described as annexed to the contract, and he came to the conclusion that the substantial contract was that the artist should give his usual performance. That, in his opinion, was fulfilled. But what the plaintiff did do was that he committed a breach of the annexed conditions, namely, that he should sing a third song if required. If he was right in that then he was following absolutely the decision of the Divisional Court. By the terms of the contract the usual performance was two songs, and three if required. That being so, what was the proportion of the salary? He thought it would be ridiculous to say that the plaintiff had earned nothing of his salary. At the same time, one had become familiar with some disturbing noise at a music hall on a Saturday night, when an audience was inclined to be hilarious, and to laugh when a popular artist came on the stage and sang a comic song. Under such circumstances, however, a so-called disturbance often subsided. The manager of the hall, who was responsible for the orderly and proper control of the house, was in the audience and knew the extent of the disturbance and the best means to check it, and he asked the plaintiff to go on and sing his third song. He refused, and the curtain had to be rung down. That in itself might have led to a kind of riot, and he looked upon that as very serious. That being so, the question was what damages he ought to give? The defendants could not prove actual damages, but he thought they were entitled to something more than nominal damages. He considered that justice would be met if he gave them £5 damages, and the plaintiff £25 damages. As to costs, there was no doubt that the action raised a question of very great importance to music hall managers, and, therefore, he certified for costs on Scale B, which would have the effect of each of the parties paying their own costs.

Mr. Doughty, counsel for the plaintiff, and Lord Tiverton, for the defendants, having submitted arguments on the question of costs,

His Honour said with regard to the claim he should give the plaintiff judgment for the full amount, £25, with costs, and he would give the defendants the costs on the issue as to fact. On the counterclaim the defendants were entitled to damages, which he assessed at £5, for which he gave them judgment, with costs on Scale B, because of the importance of the issue.

On the application of Lord Tiverton, his Honour granted a stay of execution, pending a possible appeal.

JEROME v. LINGARD—"THE NEW LADY BANTOCK."

24 Mr. Jerome K. Jerome applied in the Chancery Division, before Mr. Justice Swinfen Eady, for an injunction to restrain Mr. Horace Lingard from publicly performing Mr. Jerome's play *The New Lady Bantock*, originally produced as *Fanny and the Servant Problem*. Mr. Macgillevray, who appeared for the plaintiff, stated that Mr. Lingard formerly held a license from Mr. Jerome for the performance of the play. That license had expired, but Mr. Lingard continued to play the piece as before, and at the time of the application to the Court was actually playing it at the Royal, Norwich. Mr. Justice Swinfen Eady granted an injunction restraining Mr. Lingard until trial or further order from again performing the play.

ADMISSION MONEY AND PRIZES.—MR. ROBERT FORSYTH SUMMONED.

24 A case of interest to kinematograph proprietors and managers was heard at the Canterbury Police Court. Mr. Robert Forsyth, managing director of the St. Margaret's Picture Palace, was summoned "for that he on November 11 in the parish of Canterbury did unlawfully publish a certain proposal and scheme for the sale of certain tickets or chances in a certain lottery not authorised by any Act of Parliament.

Mr. Henry Fielding, Town Clerk to the Canterbury Corporation, prosecuted. He stated that the manager of the Picture Palace issued a small bill saying that on a certain night five pairs of pictures would be given away for lucky seats. This, he contended, constituted a lottery under the Act of 1823. Mr. Justice Hawkins had stated that "in Webster's Dictionary a lottery was defined to be a distribution of prizes by lot or chance, and a similar definition was given in Johnson. Such definitions are, in my opinion correct."

Inspector Jackson and Detective-Sergeant Jury proved the facts of the case, which were admitted by the defendant.

Mr. Forsyth, who conducted his own defence, said there was no evidence that what had been done was a lottery, inasmuch as there had not yet been a case decided on the particular point in Great Britain. The competition, if such it might be called, was a distribution of presents by the manager to people after they had paid the ordinary price of admission to the entertainment. Just the same programme was given as on other nights; not one picture more nor less was shown. This was not the first, but the fifth competition of the kind that had been held in the city, and similar competitions were being held all over Kent. If the Bench held that it was illegal for a

man to give presents away in that manner, then practically all Christmas boxes were illegal. If he gave everyone a present it would be no more illegal than giving presents to ten persons. If he had received a hint that there was a doubt as to the legality of the competition or that the authorities objected to it he would gladly have withdrawn it. He had not in any way tried to avoid responsibility in the matter; he did it with his eyes open, and he believed that the competition was a perfectly legal one.

The Town Clerk said Mr. Forsyth had made a great deal about "giving" away. If those prizes had been absolutely given away there might have been some difficulty. But he advertised to the public that if they would come and buy tickets he would show them pictures, and that he would give them something else. That was really selling. That point was decided in a case in 1901, and had been quoted in later cases ever since. The case was in reference to a competition in a newspaper, and it was argued that the payment was for the newspaper and not for the chance. Lord Justice Bingham, however, held that the newspaper and the chance were sold together." The present case was an precisely the same lines, and what Mr. Forsyth called a gift was really no gift at all.

After the Bench had retired for a short time, the chairman reminded the defendant that he was liable to a £20 fine or to be sent to prison under the Vagrancy Act. They considered that they had no alternative but to convict, but they had taken into sympathetic consideration that this was the first case of the kind that had come before them for a very long time, and that Mr. Forsyth had given an undertaking not to hold the competition again. A fine of £1 and 14s. 6d. costs was imposed. The Town Clerk was also granted £1 1s. as expenses.

MINSTER v. WATSON—VERBAL AGREEMENTS—CONTRACTS, AND REFUSAL TO PERFORM.

A case in which important questions were raised as to the notice requisite for the termination of theatrical engagements came before Mr. Justice Lush in the Civil Court at Manchester Assizes. His Lordship tried the case without a jury.

The action, which, in the first instance, was for recovery of balance of salaries, was brought by Otto Richard Schipper, actor, whose stage name is Otto Minster, against William Watson, lessee of the Grand, Rawtenstall. The sum claimed was £184 15s., and there was a counterclaim by Mr. Watson for £240 for alleged breach of agreement.

Mr. Acton was counsel for the plaintiff, and Dr. Atkinson for the defendant.

Mr. Acton, in opening the case for plaintiff, explained that Mr. Minster undertook, under an agreement with the defendant, to bring together a company of twelve artists to play at the Grand, Rawtenstall, on terms of what was called in the profession an eight weeks' "certainty" of £33 per week. The claim was for a balance of the eight weeks' certainty, part of the third week's salary, and salary for the following five weeks. The engagement began (Mr. Acton stated) in the middle of June, 1911, when *Home, Sweet Home* was presented with success. *Under Two Flags* was given in the second week, and was scarcely less successful. In the third week *Shadows of a Great City* was presented. The salaries were paid for the first two weeks, but not promptly, and in the third week the difficulties came to a head. In the profession Friday night was recognised as "treasury night," salaries being paid then, or at latest by noon on Saturday. On Saturday, July 1, the salaries for the third week of the eight weeks' "certainty" were still owing. *The Shaughraun* was to be staged the following week; and after rehearsal on the Saturday morning the company held a meeting, at which strong protests were made against the treatment they were receiving. Mr. Renshaw, the manager, was sent, for, and hard and bitter things were said by plaintiff and members of his company about the treatment they were receiving. Throughout the difficulties (said Mr. Acton) it was never suggested, either by the defendant or Mr. Renshaw, that the company were not entitled to payment in full on Friday, or by noon on Saturday at the latest. On this occasion, as previously, they were asked to wait; and Mr. Renshaw said he had had to mortgage his own furniture to get money, and he could not do any more. The meeting broke up, but subsequently the company announced that if they were not paid for the week they had worked they would not play again. After Saturday night's performance the sum of £13 6s. was paid on account, and the balance was faithfully promised to plaintiff if he called at defendant's house on the Sunday. Plaintiff, along with another member of his company, accordingly called on defendant in Haslingden on the Sunday. Mr. Renshaw, the manager, was present at the interview. Plaintiff (counsel said) was told that he was entitled to the money, but defendant said he owed money in other directions, and that he was a ruined man, and had no money to give him. Plaintiff replied that the company would not play on the Monday if they were not paid, and he also told defendant that there were great distress and inconvenience among the company. Defendant's reply was, "All right, we shall have to close the theatre;" and he told his manager to have some slips printed, "Theatre closed," and put across the bills. Later, however, he undertook to provide the money, and the company were in attendance on the stage on Monday with the audience waiting to get inside. No money was forthcoming, however, and the company unanimously refused to perform, declaring that they would not open till they were paid. Plaintiff (Mr. Acton further stated) kept the company together for a fortnight, ready to perform if called upon. They were almost entirely without means, and they finally got away only by pawning their belongings.

Miss Florence Melrose Millett, leading lady in the company, gave evidence bearing out counsel's opening statement. She said the manager of the theatre, when the company declined to go on with the performance, told them to remove their belongings. She had no engagement for seven weeks, that period of the year being the worst for the profession.

At this stage of the hearing plaintiff was given permission to alter his claim to one of damages for breach of contract. Mr. Acton (for plaintiff) said he understood that £19 5s. (the balance of the third week's salaries) would be added to any sum to be paid into court if defendant was found liable.

In course of cross-examination plaintiff (who had already given evidence of the circumstances detailed by his counsel) said that at the interview in Haslingden on the Sunday before his company declined to continue to play defendant offered him "sharing terms." This proposal he refused, but after thinking it over he decided on Monday to accept it on condition that he had someone in front of the house to look after his interests. Defendant did not agree to this.

Defendant's counsel (Dr. Atkinson) then cross-examined Mr. Minster at some length on the notice required to terminate an engagement.

Dr. Atkinson: Can an engagement with a theatrical proprietor or lessee or owner of the

theatre be terminated either way by a fortnight's notice?

Mr. Minster: I don't say that altogether. There's the agreement in this case: "A certainty" for eight weeks.

The Judge: Is it the custom in the profession for engagements under agreements of this sort to be terminated by a fortnight's notice?—I cannot say so. If I am engaged as an artist I can give in my fortnight's notice or receive it.

Can the artist do this if the engagement is for three months or six months or more?—Yes, unless it is a contract by which he is engaged for a tour.

Suppose you are engaged for three months in London or any one town, you can terminate that by a fortnight's notice?—Exactly.

But if it is for, a particular tour you say it holds for the tour?—Yes.

Suppose you are engaged as an artist to play for eight weeks in a particular town, could that be terminated by a fortnight's notice?—No; I should not feel justified in doing that That is not the rule of the profession.

The Judge: Suppose you are engaged at a particular town for a definite time—six or eight weeks—can you, when you have once started, write a letter to the management stating that although you have arranged to play for eight weeks you all intend to go at the end of a fortnight?—No, you cannot do that.

Are you quite sure?—I am.

Dr. Atkinson: Suppose you yourself were engaged as an artist to play for three months at a particular theatre in London, could you not, during those three months, give a fortnight's notice to leave?—No, not if I signed a contract.

Suppose you did not sign anything?—Well, verbally perhaps you could.

The Judge: You could terminate all your artists engaged verbally, if it were done verbally?—Yes.

Dr. Atkinson: By a fortnight's notice?—Yes; but it would not be correct, and it would not be likely to happen once in a thousand times in our profession.

You can do it, strictly, but you would not like to do it?—That is so.

In the case of a stock company—if it is not turning out satisfactorily, cannot the engagement be terminated at a fortnight's notice?—No; I don't think so.

But that may be the custom, and you may not be familiar with it?—It may be.

Re-examined by Mr. Acton: About the verbal agreement which you say may be terminated by a fortnight's notice—do you mean merely that it would not be a nice thing to do that?—It would not be fair play.

The Judge: Do you know if there is any custom about that?—The custom of the profession is a fortnight's notice on either side unless you sign a contract for the length of the piece.

Mr. Acton: You say that when an agreement is drawn up and signed for six or eight weeks the artist cannot give a fortnight's notice and is not liable to receive it?—Exactly.

His Lordship wants to know if it makes any difference if the agreement is not put in writing, but made verbally?—It makes no difference.

Other members of the company were in court for the purpose of giving evidence, but it was agreed not to call them, the plaintiff's statement being accepted that they threatened proceedings against him if he did not bring this action.

For the defence Dr. Atkinson submitted that there was no case against the defendant in respect that the non-payment of the salaries for a week did not entitle the plaintiff to repudiate the whole contract, as he had done. There was no suggestion that the defendant said he would not pay the salaries for the weeks that were to follow. The evidence was rather the other way.

The Judge: Suppose I draw an inference that he was not in a position, and did not intend, to carry out his contract by paying?

Dr. Atkinson: That would be a very harsh deduction to draw from what was said. The fair deduction is that defendant was extremely anxious to pay, but simply could not.

Dr. Atkinson pointed out that there was not a word in the contract about when the money was to be paid.

The Judge: That is imparted by custom.

Dr. Atkinson: Even if the agreement had said the sum of £33 was to be paid week by week, that would still be very far from a condition precedent to plaintiff's duty to perform.

The Judge: The company did not get their money properly from the very first. It was always in driblets. Are all the artists bound to go on when they are not properly paid, getting into worse and worse difficulties with a man who has no money when it is required, and who, I am asked to infer, would not be able to pay them at all?

Dr. Atkinson suggested that the circumstances were similar to the cases in which it had been held that a man must go on supplying goods he had contracted to supply, even when he saw that there was not much likelihood of being paid.

The Judge: I don't think a sale of goods is much of a parallel to a case like this, where a man induces another to bring a number of artists into a town where they must have money to pay their way, and where they find after the first fortnight that they cannot get their money and that they would never have got anything if somebody had not mortgaged furniture.

Mr. Acton said Dr. Atkinson's argument left out of consideration the fact that artists were human beings who had to live.

The Judge: That is so. They are not so many ounces or pounds of goods.

Dr. Atkinson: The substance of a contract does not depend on whether the goods are alive or dead.

Ultimately his Lordship said he differed from Dr. Atkinson in his view of the facts, and he asked for the evidence in defence.

Dr. Atkinson said the evidence was that defendant did not dispute not having paid, nor that he was unable to pay. But he made a distinct offer to plaintiff that he could take the receipts at the theatre until he was paid in full.

Mr. Watson, the defendant, in his account, given in evidence, of the circumstances under which the company refused to perform, confirmed most of the details spoken to by plaintiff. He said the custom was to pay the salaries on the fall of the curtain on Saturday night. He told plaintiff to take the money at the door on the Monday. He also asked plaintiff if he would play on sharing terms, and he refused.

Dr. Atkinson: Is there any custom as to giving notice in theatrical companies?—Yes. No matter on what terms you are engaged you must, if you are not satisfied with your engagement, give a fortnight's notice. On the other side, the proprietor, if he is not satisfied, can give you a fortnight's notice. I have had to put up with that myself. A whole company can be given a fortnight's notice.

Dr. Atkinson: Supposing an artist has got an engagement for eight weeks for a certain play, does that custom apply there?—Yes,

just the same. If there is anything unsatisfactory on either side they can go.

So Mr. Minster could have given a fortnight's notice to his company?—Yes; and I told him if things did not improve I would have to put a fortnight's notice up. I did not get the chance to do so.

Defendant added that he had had thirty years' experience, and the custom had always been as he described.

Defendant was cross-examined by Mr. Acton as to the meaning of the word "certain" in the contract—"to commence Monday, June 12—eight weeks certain."—The custom was, as he asserted, that the engagement could be terminated by a fortnight's notice.

Defendant said that when the contract was for "eight weeks certain" notice would have to be given on the sixth week.

Dr. Atkinson: And if the notice was not given at the end of the sixth week what would happen?—Probably the artist would want another fortnight's money.

Wm. Ernest Renshaw, manager for defendant, gave a generally corroborative account of the previous evidence as to the termination of the company's performances. He said the word "certain" in the contract made no difference as to giving notice to terminate the engagement if the performances were not paying.

His Lordship said that on the evidence for the defence he did not think the defendant had a case on the question of notice. It seemed to him almost impossible to argue that the word "certain" could be struck out of a contract and a custom of uncertainty introduced.

His Lordship then suggested an arrangement between the parties on the basis of his observations on the contract.

After consultation with parties, counsel conferred with his lordship in private, and when they returned to court it was announced that there would be judgment for plaintiff by consent for £100 and costs. The counterclaim was withdrawn, and Mr. Acton said all imputations were withdrawn.

It was also stated that the artists of the company would abide by the result of the action in respect of their claims against the plaintiff.

SOLES v. LANCASHIRE AND YORKSHIRE RAILWAY COMPANY—QUESTION OF PERSONAL LUGGAGE.

27 At the Birmingham County Court on November 27, before Judge Ruegg, K.C., and a jury, an action was brought by Harry Soles, music-hall artist, against the Lancashire and Yorkshire Railway Company to recover the value of a basket containing clothing, etc. Mr. E. W. Cave (instructed by Mr. D. Davis) appeared for the plaintiff, and Mr. J. Armstrong represented the company.

It appeared that the plaintiff had been performing at Blackpool, and on September 9 he consigned a basket containing his clothes, etc., for transit to Birmingham. He paid and had a receipt for 6d. He himself left Talbot Road Station and went to Birmingham. His basket of clothes, however, had never arrived, and he had had much correspondence with the railway company, but without any satisfactory results.

Mr. Armstrong said the defence would be a question of law. The point was that the plaintiff's luggage was sent as passenger's luggage, and it was not passenger's luggage.

His Honour: Does that entitle you to lose it?

Mr. Armstrong: No, but it deprives him of the right to complain if it does get lost.

His Honour: Why is not a slate frock coat and heliotrope waistcoat, evening dress, white front and so on passenger's luggage?

Mr. Armstrong: Because they are articles he used in his trade or profession.

In urging that there was no case to go to the jury, Mr. Armstrong said that although a railway company were undoubtedly insurers of passengers' luggage as of other goods, yet if a passenger sent as passenger luggage goods which in law were not personal luggage there was no liability at all. The reason was that they were entitled to merchants' charges on these goods.

His Honour: Could the company make a bonfire of them?

Mr. Armstrong: Well, if they wilfully destroyed them something else might be said. He then cited cases to show the distinction between personal luggage and other luggage.

His Honour: I see; the fisherman may have his rods, the artist his easel, the student his books, but not the actor his cocked hat?

His Honour asked the plaintiff if any of the articles in his missing basket were personal property which he wore apart from his profession.

Plaintiff enumerated a number, including overcoat, shoes, shirts, and other articles which he wore off the stage. Those, at any rate, he said, were "personal clothing" within the meaning of the railway company's definition.

Mr. Armstrong said he considered the solution of the matter was a pure question of law as to what passengers could and could not carry as "personal luggage."

Ultimately his Honour entered judgment that the plaintiff was entitled to recover articles to the value of £9 8s., which constituted the articles ticked off by the plaintiff himself as being personal belongings apart from his profession.

TAYLOR v. DOOLEY AND OWENS.—BREACH OF CONTRACT.

30 In the Shoreditch County Court, before his Honour Judge Smyly, K.C., Miss Violet Taylor and Miss Nellie Taylor, sisters, actresses, professionally known as Gray and Clifton, of 45, Wellington Road, Stoke Newington, sued Mr. Sydney Dooley and Mr. Ernest E. Owens, comic opera producers, of 14, Barrington Road, Brixton, to recover damages for alleged breach of contract. Mr. Martin O'Connor (instructed by Mr. Atherton) appeared for the plaintiffs, but the defendants made no appearance, and it was stated it was believed they were touring with *The Rose of Sicily*.

Judge Smyly said, in the circumstances, he must have the strictest proof of the service of the summons, so Mr. Atherton's managing clerk went into the box and formally proved the legal service. Mr. Martin O'Connor then said they would take the case of Miss Violet Taylor. The cases were exactly alike, but they were suing separately. They always got engagements together. On July 27 an advertisement appeared in THE STAGE as follows:—"Wanted, young actresses, with strong contralto voices, for musical comedy." Also there was an advertisement in THE STAGE for chorus ladies. The plaintiff answered the advertisement, and in due course got a letter from the defendants asking her to call, which she did. The defendants then said they were running a play, *The Rose of Sicily*, and wanted contraltos. Her voice was tried and passed as satisfactory, and she was engaged for the tour of the piece. On July 31 she received a postcard: "Please call at Mr. Woolf's rehearsal-room, 98, Hackford Road, Brixton, at 1 o'clock to-morrow (Tuesday)." She attended there, and everything was again satisfactory. On August 1 she received a letter offering her 30s. a week for the tour of the piece, to which she agreed. Rehearsals started

on the following Monday, and her voice was again tried and approved. She rehearsed on August 7 and 8, and not a word was said to her altering the arrangements, but on the morning of August 9 she received the following letter, headed *The Rose of Sicily*, which read:—

"Owing to the necessary alteration in our arrangements, we shall be unable to avail ourselves of your services for the above production, and enclose you herewith P.O. value 10s. to cover your out-of-pocket expenses.

"Yours truly,

"SIDNEY DOOLEY."

An explanation was immediately demanded, in view of them having been engaged for the run of the piece, but no satisfaction could be obtained, the only communication received being to the effect that there was nothing to add to the previous letter. The thing was incomprehensible to the lady, as they had even measured her for her dress, so a solicitor's letter was sent, but it ended in the action having to be brought. On the question of damages, it had to be borne in mind that she was engaged for the tour of the piece, which might have been many months, that it went on the road on August 21, and was still running. The lady had tried her best to obtain engagements since, but had only managed to get three weeks' business, and was "out" now until the pantomimes commenced. She would start on December 26. Under these circumstances she claimed she was entitled to damages to the end of the year, especially in view of the fact that the engagement was for an indefinite period.

Miss Violet Taylor then went into the box and in evidence, bore out her counsel's statements.

Judge Smyly: When do you start rehearsing for the pantomime?

Witness: On December 10.

Judge Smyly: You see, there is a difficulty after the 10th. If they had to rehearse for the pantomime they could not have been in *The Rose of Sicily*.

Mr. O'Connor: But that should not interfere, as they had no intention of appearing in pantomime. Their intention was to carry out the engagement to the letter for the tour of *The Rose of Sicily*, and they would have had no rehearsing to do.

Judge Smyly: Actually, there are eighteen weeks from the contract date to the pantomime time, but she starts rehearsing on the 10th and has done three weeks' work.

Mr. O'Connor: Your Honour will not lose sight of the fact that she is paid nothing for the period she is rehearsing.

Judge Smyly: Oh! is that so? Well, that leaves fifteen weeks, and I do not see how the amount can be reduced. She goes to the pantomime at the same salary as she was getting. Had she have got more, of course it might have made a difference. The damages must be fifteen weeks at 30s. a week—£22 10s.

The case of Miss Nellie Taylor was then taken, and Mr. O'Connor said it was exactly the same as her sister, as they always appeared together.

Judge Smyly: Then my verdict is the same for her—£22 10s. damages and costs.

Judgment was entered accordingly in each case.

DECEMBER.

ERNEST v. COLLINS.—ALLEGED BREACH OF CONTRACT.

4 At the Westminster County Court, the case of Ernest v. Collins was heard by his Honour Judge Woodfall.

Mr. Doughty, counsel for the plaintiffs, said the claim was for £40 for alleged breach of contract. The plaintiffs were acrobats, known as the Three Ernests, and the defendant was a variety agent. The plaintiffs came to this country early this year to fulfil a number of engagements, and having several dates open during the summer, they arranged with Mr. Collins to fix up performances for them in certain towns in the north of England, Scotland, and elsewhere. The defendant got into communication with the managing director of the King's, Edinburgh, and as a result sent a telegram to the plaintiffs saying that he had fixed an engagement with them at that house for a week commencing July 31 at £40. Subsequent correspondence took place and the prospective engagement at the King's fell through, but the plaintiffs were not notified of this until July 25, when it was too late to substitute other engagements. The success of the plaintiffs' claim, said counsel, rested largely on the meaning of the word "fixed" and on the contention that earlier intimation of the breakdown of the arrangement with the King's management should have been given the plaintiffs.

Harry Ernest, one of the plaintiffs, said he arranged with Mr. Collins to get him engagements in the United Kingdom, and after the understanding as to his appearance at Edinburgh he sent a telegram to Mr. Collins, "King's Theatre £40 O.K." Witness added that while performing in Glasgow he received another offer of an engagement on July 31, but declined it as it clashed with the Edinburgh booking.

Cross-examined by Lord Tiverton, counsel for the defendant, plaintiff admitted that he had arranged to take a week's holiday after performing at Edinburgh, but when the King's engagement went off he had the week's rest and performed the following week. On his return to London there was mention of a contract with the Messrs. Stoll management, but this had not been confirmed up to the present.

Lord Tiverton submitted that there was no breach of warranty, inasmuch as the telegram mentioning "a fixed engagement" was not confirmed as it should have been to make it legal, and, therefore, that the plaintiffs, by performing on the week following that which commenced on July 31 (instead of taking a holiday as they had expressed their intention to do), resulted in their sustaining no pecuniary loss.

Mr. Doughty urged that when Mr. Collins sent the telegram, "Fix you at the King's Theatre," he meant that he had obtained a binding consent with the management of that theatre.

His Honour, in giving judgment, said he had come to the conclusion that the telegram of June 28 could not be held to constitute a contract. It was one of the customs of the profession that the contract should be confirmed by the theatre manager, and although this custom was frequently neglected, that fact did not seem to him to rob it of its legal significance. He held, therefore, that the plaintiffs had not proved that the defendant had represented to them that he had obtained an engagement. His Honour nonsuited the plaintiffs, with costs, and granted a temporary stay in the event of an appeal.

ALBANO v. RAWSCHER.—"INFANT" MUSICIAN'S CLAIM.

5 At the Westminster County Court, Judge Woodfall and a jury were occupied in hearing an action brought by a young musician named Albano, who, through his father, claimed £100 from Mr. Rawscher,

theatrical manager, for alleged breach of contract.

Mr. Lever, counsel for the plaintiff, said the latter, who was now about twenty years of age, was the son of a musician, and himself played the violoncello. Hearing that defendant wanted a 'cello player for the Cardiff Cinema Theatre, he made application for the appointment, and an appointment was made for him to give a display of his efficiency at the defendant's rooms.

At this interview young Albano was asked to play over several pieces, and the defendant was so pleased with his interpretation of them that he immediately wrote out a contract whereby the plaintiff was engaged to play at Cardiff for twelve months at £2 10s. per week, although it was previously understood that if an engagement was entered into it would only be for three months. On the strength of this arrangement the plaintiff spent money on new clothes, etc., and then journeyed to Cardiff, but after playing at the Cinema Theatre there for only a week he was told that his services were no longer required. On asking for an explanation, plaintiff was informed that his playing was not loud enough, and he was advised to see the defendant on returning to London. He did this, but with no satisfactory result, and the plaintiff, being unable to obtain another engagement, earned nothing for a period of some twenty weeks.

Mr. R. Rawscher, the defendant, stated that he engaged the paintiff purely on the strength of his own statements and the experienece he had had. On going to Cardiff, however, he found that the plaintiff was quite incapable of properly taking part in the orchestra. At a rehearsal the plaintiff broke down twice when the overture to *Maritana* was being played, and witness had to stop the band.

Mr. Bolinski, conductor of the orchestra at the Cardiff Cinema, said that after the first rehearsal on the Saturday he tried the plaintiff on the Monday in several pieces that were not difficult, but the plaintiff was unable to play them satisfactorily. The theatre management told witness that if he did not get another player to take the plaintiff's place the agreement with the orchestra would be cancelled. Witness did not consider that the plaintiff had had a proper musical education.

His Honour said the question for the jury to consider was whether the plaintiff was competent to play in an orchestra or whether, on the other hand, he was not sufficiently competent, and for that reason the plaintiff was justified in breaking the terms of the contract.

The jury found in favour of the plaintiff, and assessed the damages at £20.

BROZEL v. BEECHAM.—OPERA AT THE PALLADIUM.—ALLEGED BREACH OF CONTRACT.

8 Before Mr. Justice A. T. Lawrence and a special jury, in the King's Bench Division, an action was brought by Mr. Philip Brozel against Mr. Joseph Beecham, carrying on business as the Thomas Beecham Opera Company, to recover damages for alleged breach of contract. The defendant pleaded that he was justified in terminating the plaintiff's engagement.

Mr. F. E. Smith, K.C., Mr. R. E. Moore, and Mr. J. W. Orr appeared for the plaintiff, and Mr. Spencer Bower, K.C., and Mr. Rose Innes represented the defendant.

Mr. Smith, in opening the case for the plaintiff, said his client, a well-known operatic singer, complained of a breach of contract on the part of the defendant, and the latter had thought it necessary, for the purpose of his defence, to justify the plaintiff's dismissal on the ground of professional inefficiency.

Mr. Spencer Bower, interposing, said the defendant alleged not that the plaintiff was inefficient, but that his performance was unsatisfactory.

Mr. Smith, continuing, said in 1910 the defendant signed a contract with the London Theatre of Varieties to produce portions of operas at the Palladium, and on December 19 of that year the plaintiff signed a contract to perform at the Palladium at £70 a week for 12 weeks. Under that contract, if the management considered that the plaintiff was inefficient or unsatisfactory, they could put an end to his engagement by giving a week's notice, or paying a week's salary in lieu of notice. On January 30 the plaintiff sang in *Tannhäuser* at the first performance. Mr. Thos. Beecham, who conducted, was presented with a laurel wreath, and he was so pleased with the plaintiff's singing that he went to his dressing-room to compliment him on it. The following day it was said the defendant received notice from the Palladium that he must arrange to have another artist to take the plaintiff's part, as the plaintiff's performance left much to be desired, and members of the public were asking whether it was true that it was not the Thomas Beecham company which was appearing. Mr. Archdeacon, the defendant's manager, informed the plaintiff of the letter he had received, and gave him notice terminating the contract. The Palladium management wrote to the defendant that the plaintiff's singing was terrible, and that the performance was little short of chaos. Mr. Archdeacon replied that the plaintiff was out of voice, and that he had been able to get Mr. Joseph O'Mara to sing that night.

Subsequently (went on counsel) the defendant's solicitors wrote that the accusation that the plaintiff's singing was terrible, that he cut the opera because he could not sing the music, and that the performance was little short of chaos was absolutely without foundation. They added, "He is an artist of great repute and competence, and has been engaged by the company at great expense." That letter gave away the whole of the defendant's case. The plaintiff was the innocent sufferer of a quarrel between the defendant and the Palladium. On February 3 the plaintiff was asked to go to the Palladium and sing. He did so, and was complimented by the conductor. After the performance he was handed a letter from Mr. Archdeacon, which ran: "My dear Brozel,—I hope you will play afternoon and evening tomorrow. You are a good sort. Consider the other affair cancelled. I am on my back in bed. Come and see me after the show." The plaintiff asked for a written cancellation of the notice terminating his engagement, and received the following: "I have much pleasure in confirming my note to you of last night. It is now understood that my letter of February 1 is cancelled, and your contract with the Beecham Opera Company is proceeded with." The plaintiff afterwards sang in *Tannhäuser*, and on February 10 the Palladium management terminated their agreement with the plaintiff on the ground that he had broken its terms. On February 11 Mr. Archdeacon wrote to the plaintiff: "My dear Brozel,—I am sorry to say that in view of the unsatisfactory nature of your singing in *Tannhäuser* it has been impossible to put you in *Carmen*. I was glad to be able to give you another chance. Unfortunately the results were just as unsatisfactory, and I have therefore no option but to ask you to close your contract with the usual week's notice from to-day."

The plaintiff again saw Mr. Archdeacon (counsel said), and asked what was the mean-

ing of the notice. Mr. Archdeacon replied: "Nothing, give it me back and I will tear it up." The plaintiff asked what was going to be done, as the contract with the Palladium had been cancelled. Mr. Archdeacon answered, "You will rehearse, and will be paid." Afterwards Mr. Archdeacon informed the plaintiff that the notice he had received must stand. The plaintiff then put the matter into the hands of his solicitor, and he (the learned counsel) submitted that the way in which the plaintiff had been treated was a scandal to the operatic stage.

Mr. Brozel gave evidence in support of counsel's opening statement. He added that the performances lasted about thirty minutes, and that he sang about ninety seconds.

In cross-examination, witness said before he performed at the Palladium he had never played in tabloid opera. He did not think the salary he received under his contract with the defendant was a good one, having regard to the number of performances.

Mr. Spencer Bower: Do you say your voice is of that kind that it is good in any building or under any conditions?—In any building, the larger the better.

Was it not stated as a reason for terminating your engagement that unfortunately your voice did not carry?—It is the first time I have heard it.

Were you told that your voice was weak and was drowned by the chorus and orchestra?—Never.

Were you informed that in some of the performances you sang out of tune?—Never.

Did you require the music of *Tannhäuser* to be altered to suit your voice?—Never.

Do you say it was not transposed?—I do not know.

Mr. Justice Lawrence: No question was raised about a transposition?—Never.

Mr. Spencer Bower: During the rehearsals did you want parts of the music in *Carmen* transposed and lowered in pitch?—No, I did not. I found the pitch was half a tone higher than the opera was written.

Evidence for the plaintiff was given by Miss Edyth Evans, Mr. Charles Manners, Mr. Hamish M'Cunn and Mr. Harold Warren.

The case was resumed on the 13th.

Mr. Spencer Bower, in opening the case for the defendant, said the contract entered into between the plaintiff and the defendant provided that if the plaintiff did not suit the defendant could dispense with his services. The management of the Palladium found that the plaintiff was unsuitable, and the defendant exercised his right by giving him notice. What had taken place was not a dismissal, but a contractual separation.

Mr. Albert Archdeacon, the defendant's manager, said he entered into this contract with Mr. Brozel. Before signing the contract he told Mr. Brozel that the pitch of the orchestra at the Palladium was the high pitch. The plaintiff expressed dissatisfaction, and asked if it could not be changed, but that was impossible on the ground of expense. Mr. Brozel signed the contract knowing that the pitch was the high pitch. He heard Mr. Brozel's first performance at the Palladium, and was very much disappointed, as Mr. Brozel had a big reputation, and was engaged on that and on his singing in *Salome*. He seemed out of voice or suffering from an attack of nerves. When the plaintiff sang on January 31, Mr. Archdeacon continued, the effect was exactly the same as on the first day. Later some question arose about cutting down the excerpt from *Tannhäuser* that was being given, in order to bring it within the time limit that had been agreed upon, and ultimately, as Mr. Brozel's singing was so unsatisfactory, it was decided to cut down his part from four and a-half minutes to about ninety seconds.

On February 1, Mr. Archdeacon went on to say, he wrote, determining the plaintiff's contract, on the ground that they had received a request from the management of the Palladium to remove him from the cast.

Mr. Rose-Innes (for the defence): Were you actuated by any reason in the world except the desire to please the public?—The Witness: No, certainly not.

The witness stated that he wished it to be understood he did not say anything against Mr. Brozel's reputation, or that he was inefficient, but on this occasion the engagement was unsatisfactory.

In cross-examination, witness stated that when he wrote to the Palladium that "he could not agree that Mr. Brozel was incompetent," his honest opinion was that the plaintiff was out of voice, but he would not say that to the Palladium people.

Mr. Archdeacon said it was by no means because he had notice that the Palladium would no longer require his company that he determined the plaintiff's contract.

Re-examined, the witness said the Beecham Company had brought an action against the Palladium Company for breach of contract which had been compromised.

Mr. Kreutz, musical conductor, said plaintiff's performance was feeble and out of tune.

Mr. Walter Gibbons, managing director of the London Theatres of Varieties, the owners of the Palladium, said the plaintiff's singing spoilt the whole performance.

The case was continued on the 14th.

Mr. Justice Lawrence, in summing up, said the issue was a comparatively simple one. It was not suggested by the defendants that the plaintiff was incompetent. What they suggested was that he proved to be unsatisfactory in the performance of this particular engagement, which was a special and peculiar one. Plaintiff was an artist of very considerable reputation. He sang in most parts of the world with distinction, and with great *éclat* in the performance of *Salome* given by defendant at Covent Garden. What the defendant said was that at the Palladium the plaintiff was unsatisfactory, and that was the question of fact to which the jury had to address their minds. To give performances in opera under conditions of considerable difficulty any artist might be unsatisfactory, but it was hardly fair to suggest that because it was said an artist was unsatisfactory that that was a reflection upon his reputation.

The jury returned a verdict for the plaintiff for £540 damages.

Judgment accordingly.

COWEN v. THE LORD CHAMBERLAIN. DETENTION OF MSS. OF PLAYS FOR WHICH LICENSES HAD BEEN REFUSED.

8 At Bow Street, Mr. E. H. Cannot applied to Mr. Curtis Bennett, on behalf of Mr. Laurence Cowen, for a summons against Earl Spencer, the Lord Chamberlain, for detaining the manuscripts of two one-act plays. Mr. Cannot explained that the manuscripts were only of nominal value—under £15—but the case raised a very important question. Counsel said that Mr. Cowen was the author of two one-act plays, entitled *The Pity of It* and *Tricked*. On November 9 he sent them to the Lord Chamberlain to be licensed, and it was his intention to produce them at a *matinée* at the Court. Accompanying the MSS. was the fee of two guineas. The plays were returned on November 16, along

with the fees, and several alterations had been made in them by the Lord Chamberlain's department. These alterations Mr. Cowen adopted, afterwards returning the plays and the fees to the Lord Chamberlain. Later he was informed that the plays would require considerable alteration before they could be licensed. He communicated with the department, and found that the Lord Chamberlain refused to license the plays at all, notwithstanding the fact that the alterations had been made. Mr. Cowen then applied to the department for the return of the MSS., and received a letter informing him that copies of stage plays sent for examination and license were not returned, but registered and preserved in the records of the department. In the circumstances, the Lord Chamberlain regretted that he was unable to return the MSS., but offered to supply copies if Mr. Cowen required them. A very serious question has arisen between Mr. Cowen and the Lord Chamberlain, proceeded Mr. Cannot. Other proceedings are being taken, and the possession of the original MSS., with the Lord Chamberlain's alterations and emendations, is most important to Mr. Cowen. They refuse to return the originals, but offer us copies, which we cannot accept.

The Magistrate: Supposing the copies showed the alterations that had been made. Would not that do?

Counsel: We offered to allow the Lord Chamberlain to take copies. Counsel argued that there was no provision in the Act entitling the Lord Chamberlain to retain manuscripts of plays which he had refused to license. Although he refused to return them now, he had returned them once. The Lord Chamberlain sent the fees back on the first occasion, but now he had retained both the manuscripts and the fees.

The Magistrate: You only raise part of the question in your application. If you go to the county court you can claim for the return of the fees as well as the manuscripts.

Counsel: We are not troubling about the fees.

The Magistrate: It is a curious thing that the question has never been raised before.

Counsel suggested that possibly in similar cases the importance of the author having possession of the originals had not been so great.

The Magistrate said he would like inquiry to be made as to what had been the custom since the passing of the Act of 1843. If it had been the practice to retain the manuscripts, it might be taken that there had been acquiescence on the part of those concerned. In the event of that being the case, he should not grant a summons. If, however, it had been the rule to return the manuscripts, and this was an exception, he would consider the matter.

On the 11th, before Mr. Marsham, Mr. Cannot renewed his application.

Mr. Marsham thought that the application ought to be renewed before Mr. Curtis Bennett.

Mr. Cannot said he thought possibly that the application might be made to another magistrate in view of two letters which had been received from the Lord Chamberlain's Department since the application was first made. The first letter was dated December 8, and was as follows:—

Sir,—I am desired by the Lord Chamberlain to acknowledge the receipt of your letter of the 6th inst., and to inform you in reply that, as you specially desire the possession of the original copies of the two plays *Tricked* and *The Pity Of It*, further copies will be made and the originals returned to you shortly.—I am, yours faithfully, J. CRICHTON (Major), Asst. Comptroller.

On the receipt of that letter he (counsel) had intended to appear out of courtesy to the magistrate and inform him that the application would not be proceeded with, as the MSS. were going to be returned. But since then Mr. Cowen had received the following letter, which was dated December 9:—

Sir,—With reference to the letter from this department of the 8th inst., respecting *Tricked* and *The Pity Of It*, I am desired by the Lord Chamberlain to say that in view of an application made to a police magistrate on your behalf he must ask you to consider his letter as cancelled. The Lord Chamberlain will await any action taken by the magistrate in the matter.—Yours faithfully, DOUGLAS DAWSON (Colonel), Comptroller.

It seemed from that letter, continued counsel, that the department desired a magisterial decision on the question, which was a very important one. There was nothing in the Act which entitled the Lord Chamberlain to detain the MSS.

The Magistrate directed that the application be made to Mr. Curtis Bennett.

On the Friday, December 15, Mr. Curtis Bennett granted the summons.

BURCHELL v. KEITH PROWSE, AND CO.—BREACH OF CONTRACT.

14 Messrs. Keith Prowse, and Co., Limited, agents, of New Bond Street, W., were the defendants in an action for breach of contract brought in the Lambeth County Court. The plaintiff was Alfred Burchell, a musician, of Carroun Road, Vauxhall, and he claimed £100 damages.

Mr. Doughty, for the plaintiff, said while he was in Scotland, finishing an engagement, plaintiff entered into negotiations with the defendants in regard to an engagement as principal bass player in an orchestra at Hastings for six months, from October 1 to March 31. A contract was sent to him to be signed, and on September 25, in answering a question by plaintiff in regard to hours, defendants wired: "You must commence Sunday afternoon, three o'clock. Wire acceptance and post contract to-day. Otherwise engagement off." To this plaintiff replied, "Accept. Contract follows." Shortly after this telegram was handed in, however, plaintiff received another from the defendants, stating, "Referring to your letter notice you promise to return contract to-day. Regret therefore contract off." To this plaintiff replied, "Have wired acceptance and consider myself engaged." Defendants, however, refused to carry out the contract.

Mr. Jowitt, for the defendants, admitted that the telegram sent to the plaintiff declaring the contract off was a ridiculous one. He agreed with the judge that defendants had obviously determined that the contract should be off, and someone in their office had mistaken plaintiff's obligation to post the contract on September 25 to be an obligation to return it on that date. If the matter had stayed there, he said, and plaintiff had accepted their renunciation as a breach of contract, he could have sued them. But plaintiff did not accept that renunciation. Instead he wired that he considered himself engaged, and this being so he was bound to perform his part of the contract and post the contract back that day. This he failed to do. The point at issue was whether, after defendant's wire and plaintiff's reply to it, his not posting the contract was fatal to his claim. If plaintiff treated defendant's wire as a breach, Mr. Jowitt argued, he could have sued. But he did not do so, and that threw him back on the contract, and as he did not carry out his part of the bargain and post the contract that day counsel submitted that he could not sue.

Judge Parry, in giving judgment, said it showed that defendants intended to throw up the contract when they sent the telegram on September 25, and therefore for plaintiff formally to sign and post the contract was waste of time. Had he done so defendants would merely have replied that it was nothing to do with them, and that they had finished with the matter. He did not think that any Court, when one party had put another in such a difficult position, would hold that the mere sending of the telegram pointing out to them that he considered himself engaged—which was not a legal but a business and common-sense phrase—would make any difference in regard to the contract. Judgment would be given for the plaintiff for £40 and costs.

WOODWARD v. BERZAC.—PASSING OFF ACTION.

15 In the Chancery Court, Mr. Justice Swinfen Eady had before him an application to restrain the defendants from exhibiting sea-lions in such a manner as would be likely to lead to the belief that their sea-lions were those of the plaintiffs. The plaintiffs claimed that they had the sole right to use their own name in connection with performing sea-lions, while the defendants alleged that by an agreement come to between the parties in New York in 1906 they had bought all the seals or sea-lions; the plaintiffs then had the right to perform under the name of Captain Woodward's sea-lions, and the name of Woodward for the purpose also passed to them.

Mr. Justice Swinfen Eady said it was clear that the agreement referred to gave no right to the defendants to hold out that seals or sea-lions not bought thereunder were Woodward's seals or sea-lions. It appeared that the seals and sea-lions which were bought under the agreement had all died by 1910. In these circumstances his lordship was of opinion that the plaintiffs were entitled to an injunction restraining the defendants, until judgment or further orders, from announcing advertising, or passing off seals or sea-lions as Captain or Captain Fred Woodward's sea-lions, or using any other name likely to lead to the belief that the seals or sea-lions were those of the plaintiffs, or trained by them, or otherwise representing them as being those of the plaintiffs.

SAUNDERS THEATRES, LIMITED, v. JOHN HALPIN, LIMITED.

20 In the Chancery Division, Mr. Justice Joyce heard a motion to sequestrate the property of the defendant company and to issue a writ of attachment against John Halpin, the managing director of the defendant company, for contempt of Court committed by the defendants in wilfully disobeying an order of the Court.

The defendant company were tenants of the Coronet, under an agreement with the plaintiffs, dated September 12, 1911. The defendant company, having failed to pay the rent due under the agreement, the plaintiffs on December 2 obtained an injunction restraining the defendant company and its directors from preventing the receiver appointed by the plaintiffs from entering the Coronet for the purpose of receiving the entrance moneys until the rent for the time being payable to the plaintiffs should have been paid or satisfied.

It was stated for the plaintiffs that the order was duly served on December 6. The receiver had gone over and over again to the theatre, and had been refused admission to the box-office. On December 8 notice of this motion had been given and duly served on the defendant company.

For the defendant it was argued that the only breaches that took place were between December 2 and 7, and during that time Halpin was ill, and not doing any business. He had asked Mr. Halpin to give an undertaking, but he had received no answer, and he understood Mr. Halpin was ill again.

Mr. Justice Joyce, in giving judgment, said it was new to say that the managing director of a company who had not been near the place of business should be attached because the servants of the company had refused to do something. In the circumstances, the motion to issue a writ of attachment against Mr. Halpin would not be granted.

NON-FLAM FILMS.—VICTORIA PIER, FOLKESTONE.

28 At the Folkestone Police Court, the Victoria Pier (Folkestone) Syndicate, Limited, were summoned for a breach of the Kinematograph Act, in that they, on December 12, being the occupiers of the Victoria Pier Pavilion, Folkestone, allowed such premises to be used, in contravention of the Kinematograph Act of 1909, for an exhibition of pictures for the purposes of which inflammable films were used, the said premises not being licensed as required by the Act.

Mr. Robert Forsyth, managing director, represented the syndicate, and pleaded "Not guilty." He admitted that the Pavilion was unlicensed. He defended the case himself. The Town Clerk of Folkestone (Mr. A. F. Kidson) prosecuted, and Mr. De Wet held a watching brief for parties concerned.

The Town Clerk in outlining the case said that it would probably be contended on the part of the defendants that, although the films, when they were tested, flamed, they were not what was known in the trade as inflammable films. But the only reason he could conceive why that contention was put forward was that they did not flame quite so easily as what were admitted to be inflammable films. He suggested, however, that if the Legislature, in passing the Kinematograph Act, had intended that the word "inflammable" should mean anything but what it was generally understood to mean, a definition of the word would have been given in the Act. There was no such definition, and Parliament had apparently left the word to be understood in its ordinary sense. He understood that Mr. Forsyth had a communication from the firm, in which they said that these particular films were non-flam. But simply because a firm of traders said that they were non-flam should not have any influence with the Bench at all. That there were degrees of inflammability he did not contest, but as no provision had been made in the Act of Parliament, he took it that the Bench would take the word in its ordinary meaning. There was another contention that might be put forward, viz., that the only proper way of testing these films was when they were in the machine, and if they did not ignite when in the machine, that they were non-inflammable. But he suggested that that was a contention that should not bear any weight with their worships, for the reason that there were other ways in which films could be lighted in addition to having the full heat of the light concentrated on them.

Mr. Harry Reeve, Chief Constable of Folkestone, said that on December 12 he visited the Victoria Pier, in company with Mr. Nichols, the Borough Engineer. He found that animated pictures were being shown by

means of the kinematograph. He saw Mr. Forsyth in his private office, at the end of the performance, and told him that he wished to test the films. The operator unwound several films from the spools, and they took ten pieces, to which they applied a naked light. Nine of the pieces at once set on fire and flamed. Witness told Mr. Forsyth that the matter would be reported. Defendant showed witness the invoice of a firm in London, who guaranteed the films to be non-flam.

Questioned by Mr. Forsyth, witness said that he believed the Pier Pavilion conformed to the regulations of the Kinematograph Act. He attended the Pier entirely on his own responsibility as a police officer, and it was he who authorised these proceedings.

The films were tested in court, a naked flame was applied to them, and all the sections blazed, with the exception of one.

Mr. Nichols, Borough Engineer, said that he had heard it suggested that the proper way to test the films was to do so in the lantern, but, to his knowledge, there were other ways in which these films could be lighted in addition to the heat from the light of the lantern.

Cross-examined by Mr. Forsyth: Witness advised the Chief Constable not to test the films in the lantern, because, in his opinion, the simplest way to test them was to apply a flame.

He agreed that there was a great difference between the films he had tested and inflammable films. He did not agree that the only way to test whether a film was inflammable or non-inflammable was to stop the machine and to allow the full power of the arc lamp to play on the film.

For the defence, Mr. James Jackman, a practical electrician, was the first witness. He said that, in response to an invitation, he visited the Victoria Pier on December 13. He carried out several tests with films there. He put seven films through the machine with the shutter up, throwing the full power of the light direct on the film. He left the first for twelve seconds, and there was a certain amount of smoke, but no flame. He exposed the second for thirty-nine seconds, the third for two minutes, the fourth for five seconds, the fifth for three seconds, and the sixth for twenty seconds. In each case there was combustion without flame. The seventh he tested was an ordinary inflammable film. Mr. Jackman, continuing, stated that he believed that if something went wrong with the machine, and the full power of the lamp was concentrated on the film, the inflammable films would fire in a few seconds, whereas before the non-flams fired he believed there would be time to close the mechanical shutter and switch off the light.

The Town Clerk asked what was the difference in witness's test between a non-flam film and an ordinary inflammable film.

Witness replied that one immediately flamed, whereas, in his test, the non-flams stood for twenty seconds.

Mr. Stainer: Did any of these pictures flame, or did they only scorch?

Witness: None of them flamed except the inflammable one.

Mr. William Frederick Marlow said an inflammable film would very easily ignite if the heat from the arc was applied to it, but a non-flam film would not ignite in that way. It would not ignite even if there was a heat of 6,000 candle-power cast on the film. A piece of non-flam film would certainly light if a naked flame was applied to it, but it would not flame to the extent that an inflammable film would. Even if a naked light was applied to a non-flam film, it would only flame for a few seconds.

Mr. Sam Holdsworth Hare said that he was manager of the film hiring department of the Artograph Company, of New Compton Street, W.C. It was his firm that supplied the defendants with the films that had been condemned, and which were the cause of that prosecution. They knew that the defendants had no license, and they supplied them with non-flam films. Witness testified to there having been several important cases of managers of large picture palaces in London having forfeited their licenses and resorted to the use of non-flam films instead. The identical films which had been condemned in this case were accepted in those places, and were liable to be inspected by the London County Council Inspector.

The magistrates said that the question they had to decide was simply as to whether the films used for the exhibition on the day in question were inflammable or not. Neither the Act nor the regulations of the Home Secretary gave any definition of the word, and there was no decision in a court on the subject. Therefore they could only give the interpretation which was given by a reliable modern dictionary. The Oxford English Dictionary was such, and its definition of the word was as follows: "Capable of being inflamed or set on fire; susceptible of combustion; easily set on fire." They were of opinion that the evidence in the case established the fact that the films used by the defendant's syndicate came under this definition. They found nothing in the Act which justified Mr. Forsyth's contention that the test was to be applied only when the films were in actual use for the purposes of exhibition. They had no option but to convict, and imposed a fine of £5, with 14s. costs.

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